พื่อระหายหล ข้ายระบุที่



LIMITED EDITION

นี้psetters

Rick Steele Vocals
John Tilden Guitar
Ron Reid All Keyboards, Vocals
Sandy ChochinovBass
Craig KalealDrums
Backup Vocals by Liz Tilden & Gary Taylor
Recorded et QUEST STUDIOS in Oshawa, Ontario, Canada

Cover & Design Robert VanNood

All songs written by The Upsetters.
Side 1
WHEN I LOOK INTO YOUR EYES
EVERY BROKEN HEART

Side 2 WE'RE NOT GIVIN' UP SHINE ON

Upsetters Publishing, Capac. Rick Steele Music, B M I C Produced and arranged by The Upsetters for Day One Productions.

We Wish to thank all those who have believed in this effort.

Special thanks to lan Day for covering all the bases.

Thanks to all those whose names could go on forever,

üpsetters

Personal Management: Inn Dry. DAY ONE PRODUCTIONS 370 Walmer Road Toronto, Ontario Chaude MSR 274





Slim and The Supreme Angels

It Ain't What You Think

MEMBERS

Howard Hunt, Jr. Robert Lee Hightower Tommy Seymore Kevin Cloud Bob Evans Daniel Scott Eddie Johnson

MUSICIANS

Robert Lee (Sugar) Hightower (Guitor), Kevin Cloud (Boss) Bob Evans (Keyboard) Eddle Johnson (Drums) Added Musicians: Rev. Haran Griffin Glem Holmes (Drums)

SONGS

Side O

1. The Life I Sing About

2. It Was Too Late
3. There's Not A Friend (No Not One)

4. Soon One Morning

Side Two

1. It Ain't What You Think

2. The Lord Is Blessing Me, Right Now

3. Yes Lord
4. Do Lord Remember Me

5. Ain't That Good News

COMMINTS: I've been enjoying scopel music oil of my life, in concert, on 'I.V. and on radio, but lineing to Slim and 'The Suprema Angles, never cosses to some in and life the L's are p facultic, but this one takes the coke its, exciting, fully energy and filled with the fire and the folly Chost. I've worked with but of groups, in the goapst field, but "Slim and The Suprema Angles are tops", and o very clocky living group of young mee. It has been a pleasure working with

PRODUCED AND MIXED BY: Row. Heren Griffin
RNGINEERED BY: Nathaniel Baldwin & Row. Heren Griffin
RECORDED AT: Talk of the Town Recording Studios, Jackson, Mississipp

GROUP ADDRESS:

The Supreme Angels 205 N.C. St. Goldsboro, N.C. 27530 Distributed by GT Records 406 West Precupoule Street Jackson, MS 39203 (601) 352-0091



LP 00232



CONNIE FRANCIS LIVE AT THE SAHABA IN LAS VEGAS

Lou Rasil Orchestra / Conducted by Inc Mazzu

Side I:	Side 2:	Arranged by Joe Mazzu, Don Costa, Marty Pa
Opening 1:03 1. Droce In A Lifetime	I. I Left My Heart In San Francisco*	Warren Meyers, Joe Mele and Sammy Lowe All Compositions BMI except (*) ASCAP (**) Tradition
One Of Those Songs*	3. Will You Still Be Mine*	Produced by: Tom Wilson
Sunrise, Sunset 3:18 Please Don't Sell My Daddy No More Wine/ Gotta Travel Dn'*/I Can't Stop Loving You/	5. Al Di La* 3:02	Editing Engineer: John Cue Orrector of Engineering: Val Valentin Remons Engineer: Quoid Greene
Queen Of The House4:41	Up Above My Head**/Glory Glory**/ Light Df Love**2:45	Cover Photo, Anthony Cook

CONNIE FRANCIS AT THE SAHARA

for more.

Miss Connie Francis is a rare performer in this present musical age She is one of the very few who have graduated successfully from the field of "pop" music to become one of the world's foremost theatre and night club entertainers. In doing this, she has not only gained a whole new public but has retained and even added to her vast following in the pop music field.

To become a star in night clubs is no easy matter, and few female record artists ever achieve any degree of lasting success in this direction. A couple of hits can easily skyrocket them to stardom and the big money for a short time, but it takes considerably more than this to remain a headliner in this most difficult side of show-business. For singing songs is just not enough—a singer must also be able to entertain for an hour at a time and, at the end, still have them velling

I have seen Connie Francis develop over the past few years from just such a young singer of songs to the big star she assuredly is today. We, at the Sahara Hotel in Las Vegas, are proud that she is one of our most consistent how office attractions and the program she has selected for this album proves that this is no accident or momentary success.

Connie chooses her own program of songs and has developed an intuitive awareness of just what is right for a particular audience. Her new act, recorded live on the stage of the Sahara's world famous Congo Room before over 800 patrons who chose to see her in prefer-

ence to seven outstanding stars at other Las Vegas Hotels, attests to her good taste and meticulous care. The enthusiastic audience reaction, as caught by MGM's engineers, confirms the impact her songs have made.

Night cluubers, especially those in Las Vegas, who have the world of entertainment to choose from, are renowned to be the most difficult to please. Connie Francis not only pleases them-she captivates them as few female singers are able to do.

All the moods and great versatility of Connie Francis are contained in the songs she sings in this album. From the rousing Once In A Lifetime with which she opens the show to the poignant Mama, a dramatic ballad hit she sings in Italian. It is also one of her most requested numbers. Even if you are not a devotee of country music

you'll go for the medley in which she sings Gotta Travel On, I Can't Ston Loving You and her version of Roger Miller's rousing King Of The Road. These are the kind of songs that launched her career and of which audiences in the most sophisticated c'ubs never seem to tire. Then there is the great Beatle song Yesterday, the rocking La Ramba and many more to round out a great show

It was my distinct pleasure to work with her on the production of the show from which the excerpts for this album were taken. If you have never seen her perform in person, this LP should inspire you to do so soon. If you are fortunate enough to have already seen her, especially at the Sahara Hotel, then this will become, as it has for me, a treas-Stuart Allen ured memento of that experience.





VOL.6

DELUX ECHO STEREO 革命性廻聲立體効果音響

THE STUDENT SOUND VOL. 6 學生之音(第6集) HA-006 THE GOLDEN HITS IN 69' (SOUL & A GO GO) THE VENTURES

投機者大樂隊金唱片名曲集

2. DIZZY 眼花撩亂

3. MIGHTY DUINN 偉大的昆

▲ RUNAWAY 総類目

5. RED RIVER ROCK 紅河谷 6 SECRET AGENT MAN 無敵情報員

△ 面 1 HAWAII FIVEO 夏威夷 05 B面 1. SQUAD CAR 一聲汽笛

2. KIMI TO L'TSUMADEMO 夕陽西沉.

3. KOYUBI-NO-OMOIDE 藍寶石之戀

4. WALK DON'T RUN 別胞

5. PIPELINE 管路

6. WOOLY BULLY 虎你捕你

HA-001



HA-002



HA-003



HA-004



HA-005

神鷹唱片股份有限公司出品

話:九七五九二六

THE RETURN OF

ROGER MILER

SWL-IO37



THERE (3) COMMUNICATION THE WAY IN AWAY SEEN AND SHATES AND THAN THE COME IN THE WAY SHATE WILL PLAYTHE WILL AND THE SHATES AND THE SHATES AND THE AND THE SHATES AND THE S



ROGER MILLER

As a can nee and as a parformer Raper Miller is one of the most gifted coping lost to on the second diodarty in britines. Although not a necessary copies to the second diodarty in britines. Although not a necessary (he write?"), the summer lines which Andy Will Basin hit with a few years below the property of the second of



aidd ii	
(And You Had A) DO-WACKA-DO (Roger Miller)	
ATTA BOY GIRL (Roger Miller)	
REINEARNATION (Roger Miller)	
THAT'S THE WAY IT'S ALWAYS BEEN (Roper Miller)	

AS LONG AS THERE'S A SHADOW (Roger Miller) HARD HEADED ME (Roger Miller)

AIN'T THAT FINE (Dorsey Sumett)

Side 2

Side Z:	
KING OF THE ROAD (Roger, Miller)	2:25
YOU CAN'T ROLLER SKATE IN A BUFFALO HERD (Roger Miller)	1:48
OUR HEARTS WILL PLAY THE MUSIC (Roger Miller)	1:59
LOVE IS NOT FOR ME (Roper Miller)	2:11
IN THE SUMMERTIME (You Don't Wont My Love) (Roger Miller)	1:44
THERE I GO DREAMIN' (Dorsey Burnett)	1:53



1:54

1:58

2,03

2,32

2:31

工程登記度 商業發記報 盤業發記度 北 縣 筋 甲 字 籍 二 五 五 號 廢 址:三徽市重新路三段八五號 鐘聲唱片廠出品



LEONARDO PANIAGUA\VOL.6

DISCOLOR RECORDS

CON EL CONJUNTO HNOS. PAREDES

LADO A

1-PEDACITO DE MI VIDA 2-ACARICIAME

3-OUERIDA MIA 4-COMO AYER AMANTES 5-YO NO ME MUERO LADO B

1-SIGUE CON TU DINERO

2-PAGINAS DEL ALMA 3-SOMOS DE LOS DOS 4-ALGO DE MI 5-OLVIDA TU RENCOR

CATALAGO DE L.P.'S - 8 TRACK & CASSETTES DE LEONARDO PANIAGUA







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Mig. 6 Det. or U.S.A. by Kubanay Publishing Corp. (9) 1979

Fraduction by Rhadenes Assesse





CALYPSO BARBARA



THE VERSION



In Honour of Mr. John Uloun

HANKS TO ALL

Kings Electron Kasmir Boolchands

Penny.'s Indian Cammerce Richard Gibson Mr. Baasman Lal Sachden Satar Little Europe Arts & Gem Gems Lond Carribean Gems Klas Electronics Omni Jewellers

CIDS IIA

Leave The Indians Alone Advise to Woman Calypso Slavery Run Oscar Run (Koto)

SIDE UP

Come Miss Tourist Get The Feeling

CALYPSO BARBARA



King Koto

THE VERSION



Thonks' To Mr: Leroy Uloun Who's responseble for The musicol ortistry on this recording

Anthony thewet - trumpet Mario Brown Keyboard Mickey Stokes - Drums & Percussions

> Musical Aranger & Director Leroy Ulavin & Bassinan

Molcom Conre Recorded At Bronese Studi

Mixed in Arubo at.
Arubo Rect ding Statio
Mixing Engineer: Anim ny Locie

Special Thanks' to.
Franklin (IL Moestrot Cranthillo
Far Rearrangment of Horns &
Keyboards' in come miss tourist
and get the feeling

All tunes writhen by

HECHO EN VENEZUELA POR SON ONDUSTRIAL C



Americal by Harold Wheeler & Produced by Horold Wheeler for Gryphon Production, Inc. & Executive Producer: Nat Shanko

+100 A Colden Older (3:25) ♦ We Have bear Size (2:20) ♦ In My Way (3:47) ♦ Lonking for the Magic (3:00) ♦ All the Dreams (4:20) ♦ In My Mad (3:20)

Visire White] Warms Get Used Zu (£420) ♦ Make Him Mellow (£10) ♦ Californ (£1010) ♦ Lades Mim (£144) ♦ December You Home (£121) ♦ For the Length of a Song (£40) All storp compared by Santa Relates

A & B Supervision: Wither Abbrit • Secondary and Be-Vite Supiners Mile Month & Secondad in E.C.E Stadio *C." New York City
Designer: Codg DeComps • Photographers Nick Suspition • Art Directors Acy Laborat

David Datengh. —Fender dan

John Tropes—elector gustor, matchin and situ

Jorn Friedman and Jelf Monton—elector gustor on In My Mod and You're What I Worse Get Used To

Alian Schwartsberg—shame

A other Jorken, Jr., and Gordon Guillits—presumen

Allan Schwietzherg—straus * Arthur Jerden; Jr. and Gardon Gatilieb—sercomen Garner Bassen and Eddin Etniko-Thiolienth Band All krybandt, veeds ind acoustic gather gerformed by Susan Rulaw Lapla November, Artino Martil and Vivan Cherry—background vocah



on Bushow compact, collar, super, pinels (good), griffing lair-party, headen of flowledys, New York when the war born is in 1940. Write consumption alternative record cores, superficiently, traded and data of a superficient party and the superficient party and the

AIDE A

COLOEN OLDIE The man on the radio Is playing our song.— He called it a galden oldic You know.

Do me a favor, make it leader My haby blood it load and efeat Do me a favor, make it leader I wast say haby to hear The man on the sadio Who's playing, Flaying our song . . . I've heen sitting here, husy doin' nothing Been husy doin' lots of nothing Reca husy common or noming:
Since he's growe—
I've here responsh'ring all of the things:
We used to file to share—
How we used to sing along,
Whenever they would play our rong—

The man on the radio . . . etc. Do me a favor, make it loader . . . etc Vices beging he'll mist ma When he hears it. And it'll do the same to him, Like it does to me De ass I just a golden oblie, A near-dorgetien melicit

Just comething else to sing sleep With all the other old time come The man on the radio . . . etc. Do me a favor, make it louder . . . etc.

WE HAVE YOUR SIZE

We flave the stage was been as your way. In agine on your way. Just arother day of just gening by Wilson a why or a wherefore. I have not a whole of the stage was a your way. That teem around your day. And make it lief flav. Too take a should be singer. Lately you bring her you flow.

Please inquire, inquire within
We specialize in susting just like a glove
And when you've seedin' a felond
We have your site
Whipile calors—colorial multitudes
Of styles to try...

Imagine . . . Walking along on your way . . . etc. And she sang . And the mang...
We have your more in lovin'
Please inquire, inquire within
We specialize in mitting
Just like a glove

IN MY WAY

My, my, my, You're lookso' real fine I can see you're happy— Well, it's sure about time. The way that I treated you State was a crime, but In my way It warn't the right way, but

My, my, my, The things that I've done But with all the trouble In my way
It warn't the right way, but

I level you
I level you
I level you halvy
Jost about all—all of the time—
Has it been the same for you
Dy ma leaby, I've here changle
Levin' you lit up my main!
And I sweet that this time,
I'll he true:

(Susan Bartow)

LOOKING FOR THE MAGIC

Magic in a cabbit hucrow if you think you'd like to follow if you think you'd like to nee me That is where I'll he Locking for the magic...

Won't you come For the day, Dy stay awhile, Stay awhile with me

Underteath a white undertal
If you think you'd like the color
If you think you'd like the color
If you think you'd like to see me
That is where you'll be
Looking for the magic, with me...
Looking for the magic...

Wen't you come For the day.

ALL THE DREAMS All the dreams you never made happen Happened to find you in the streets again Walk a hit slower Dreaming is over Life has you live in the streets again

Life has you live in the streets again from that field in the light of sceneous's loughter has a phonoton feature or two Freez today and after Reality has wen you — Are you just where how Or are you just theed?

All the drawn you never made happen Happened to find you is the streets again Walk a hit slower Life has you five in the streets again

IN MY MINO

IN MY MERCU
I found supposed thinking of you today
It doesn't pay
I do St. aske way you looked at me
I think about the way you looked at me
I can't farge!
Torive got a way of stayin' with me
In my attain, you're in my life.
Canes in any affaid, you're in my life.

One how the way the shadows grow to tall.
Until the falling of the san each day—
The say love,
Growing tout that way for you
Until the fall.
This recall.

It's just my oversleeping, Shadowing my mind— 'Cruse in my mind, you're is my life, And you still love ma Two been sweakeeping too many mornings.
My mind's been oversleeping time you're gone.
Two been oversleeping too many marrings.
My mind's been oversleeping group too long.

You've got a way of staying under my pillow You've got a way of staying in my mind. Hou've got a way of staying in my mind. You've got a way of staying under my pillow You've got a way of staying with me, In my mind.

I found myself thinking of you today I found myself thinking of you today. It decen't pay. I do it, anyway. I do it, anyway it, any anind, yua'ra ha my life, And you still lown me. TOU'RE WHAT I WANNA GET USEO TO

You're what I warms get used to You're what I warms get tired of And, in a while, When we get re-impired, You're what I warms love You're what I warms love You're what I want
When the day it done
And the nightlane comen on
Lake somehedy achin' for love—
And I just know that you know my meening
Classe I see It in your eyes . . .

Chac's west in your cy-you're what I warms get used to You're what I warms get tired of And, in a while, When we get re-inspired, You're what I warms love You're what I warms love You're what I warns get used to ... You're what I warns get tired of ... You're what I warns get seed to ... You're what I warns get tired of ...

MAKE HIM MELLOW I think he's tired I think he's sold I think he's hungry For remebody to hold For recreeding to man Fin greens do my very heat To make him mellow—

Turning his corners, Climbing his stoir I'm pours do my very heat To make him mellow . . When times are had And I feef ead, you know He always knows just when To my be leven me— Then come what may I know some brighter day

Is on the way,
As long as I can make him stay
And keep him happy— And keep him happy—
So when he's tired
I'll give him case,
And when he's huagry
I'll he right there to please
I'm reems do my very hest
To make him
Mellow

CAFE LA VIE Na se no se se se se na na . . . etc Na us us as as as as as . . . etc.
The very day I was born
I stasted looking for recrease like you—
To tell the troft.
To tell the troft.
The had oute a few, in between . . . I see you staring of the You think I'm stack here, in Cofé la vie Singing and chasing indefinitely After love . . .

No so so se se se se na na . . . etc.

Although it's anoly in here I'm used to spotting the guys with vencer. The forces toughte. Who melt real fast, after love— This is the last man I ming I ming
Before they being down the ourtain tunight
Both me and Café is viewwite your return-After bours ... And after o fittle losing ... Maphe you'll stay ...

Used by permission.

Na pa pa se se se se se . . . etc

LADIES MAN He's a ladies man And I'm just a locally lady If he stays all sight That's my lucky day

Hard to close your eyes To all that a man eas give you Hard to open your eyes After he's kined them closed He give me so much
—in the beginning—
Ladies men give file cross
Til they're ours of winning

He wants more, and hotter, Than I can give him— I wanted to he the one I wanted to he the one I wanted to he the one to he has only one— He gave me to much
—in the beginning—
Ledler men give like erray
Til they're care of winning.
He's a ladies man
And I'm just a lenely lady—

DREAMING YOU HOME

Feels like forever
That I've been writing
For sees kind of power
To bring you home—
I don't dany you your freedom Dan't you deny me my Dreaming you home Dreaming you home Dreaming you home Every sight Lood I feel to alone "I'll I start sleeping, and Dreaming you have

I hear your footsteps
Due in the hallway
You epen the door, and
You ende me that swile—
Just dreaming it over, The same as hefere-But I need the real thing Doce in a while

Decaring you home
Decaring you home
Every night Lord I feel to alone
"I'll I start sleeping, and
Dynaming you home FOR THE LENGTH OF A SONG

Reaching out
Just a little hit
If easy for the length of a sang—
What could be reverter
Thus charing some mater
And making some steinger
Want to mag along . . . Cause you den't knew me And may be you don't want to But bet's touch for a recessed And then, if you want to. Yea're free to legat







\$@**?!?Y !!|e&!!!** !!|e&!!!!

Featuring

Charlie Earland

THE ALBUM WAS RECORDED LIVE AND ON VICEO FILL EDNNY MOPSON'S CELEBRITY LOUNCE \$210 GERMANTOWN AVE. PMAR 24.



SONNY HOPSON

LIFE & MAD

CHARLES EARLAND ON ORGAN M. C.: CUS "SILK" LACY



I. GETTING TO KNOW YOU 2. BRIGHT LIGHTS

3. SOMETHING

A STRANGERS IN THE NIGHT

SIDE 2 1. UNHH-UNHH

2. THREE O'CLOCK IN THE MORNING BLUES

3. IT WAS A VERY GOOD YEAR

4. GIRL TALK 5. STORMY MONDAY

FROM THE SHIT HOUSE TO THE WHITE HOUSE by Gus "Mr. Silk" Lacy

From a small dingy room, called an apartment, in the \$100 block of Pane Street, Phile, Penna, --- An unusual success story steris From a stretch in the Air Force-driving buildoners and tractor Valent to Cadillac's and Imparings came Sanny Hagger After his discharge from the Av Ferie, he went back to the streets, known to many as the jungit, and to all as the ghatte, where thousands participate, but few parcend. Serry, who was able to held his own, was one who succeeded, by wreck change, and at hime, with the cops change him. Being very creeks and knowing the poice of warrythough but the rates of nothing - Seeny threw a small feeture away, it was at

In 1965, Enough Exceeding, local date packers at WHAT, in charge of the "local Color Advisor Basic Color Advisor above, evoluted that there was a first three pass of the "local Color Advisor Basic Basic Color Advisor Basic Basic Color Color Basic Basic Color Color Color Basic Color Basic Color Color Color Basic Color chosen as the back-off spot which is the beginning of the success stary of Sonny Hapson (The Mighty Burner). Sonny happened to be in my place on that rainy-freezy-lenely afternoon; sitting, lacking out the window - feeling degreezed dejected and seary for his damn self, for the cards were no langer If was then and these that I asked Seemy to accompany me to

WHAT for an interview, because knowing the inner man, I felt that he was more than qualified to do the job, and Saxey was more than willing to take the shot. His personality brought him th ough and he was blied to interview by a hot-line, directly to

Degraving at Mr. Sifes, interviewing such stars as:

Wile Chamberlain - Chink Scott - Guy Rodgers - Bill Russell -Andy Johnson - Masry Wills and Hank Asson. From the Show Boat: Claria Lyan - Occas Peterson - Miles Daws - Lou Davis and Hasses Silver.

From the Play Mate Supper Club. Hash Addition - Ech Jeter - Bub Bresen - and a lat of athers. From Club Harton in Atlantic City, N. J. Diffy Eckstone - Bully Daniels - Daniels In - and many, many

Seary did his job in such a fantashe menser, that, and rightly so, he became known as the "Mighty Burso". Thinks to Sonsy - "Meke no mistake John" has become the latest expression with By this time, without a doubt, the "Mighty Surner" was to hel by mis time, without a rough, the "Mighty Eurner" was joined for the hot-hore. He was in demand for personal appearances throughout the only and surrounding areas WHAT realized that this man had outgrown the job-so they offered the Popsi-Cats Come Alive show to him as his safe apprelian, and this was the beginning of the making of Philly's Sormy, rectixing that he wasn't totally prepared for public speak

He proceeded to break all records with the Pepsi Gene Alive show and went from top recess to plush clubs. For the first time Pepsi-Gola joined all other major beverages on the night STe

Crowing up in the ghette, Seemy has always had a love for the youth living their. Understanding what medicates these young people, his primary aim is to personally do whatever he can to help yourgeters and perticularly the under-privileged. He started record hope at the Arcadia Ballecon, at Broad and fine, on Sunday's fee the toots; and it was aften referred to as "a swenging and fursty beaus. Man - that's really seging somethor for Phills - since we have so fee. It's hard to believe that in such a short time, the "Mighty Daveor played to everwhelming cowed, One of the cats greatest, was the packed and jamesed Gaddie Clab with the Clera Wand

Sergers (Man whatte gas) Then followed Town Hall, "Up Tight", the Spectrum and Pepe "Outte Site", the Arens and Century House, "Wow" (Blow Same of the beautiful tunes that Samue does on this eithern a one

Some of the beautiful curse that Serry does on this allown - nee in particular - There of Clack is the Man Hisses, in his service parameter of the service o So in clearing the Source Hapson success story, I would like to thank each and every one of you, for teking time out to read these reads, about a young man who's had the opportunity to

walk among longs and queens and nater lost his common fouch Cur (Mr. Silk! Lary P.S.: I'm quite sure that after reading the liner notes on Sensy Hapson (the Mighty Sumer) you will agree, that the title. Free the shit house to the White House is most appropre.

> Secretal Shought from to the months who made it possible Secure Magazin ervisory Fersonnel data C Endend L & E Fredericon C. Lasy recholest. F. Downs ladence, Stepher C Fisher

Marie Asseracd, Conducted & Played by Charle Entland Andle District Installation and Scand Separation - F. Brance Vador Course Divisionment, Lighting, Andiceses "List" Andle and Video Film Idee: C. Figher Pardwood by Lorlend, Floher, Mapons







ESTA NOCHE

LA PASO CONTIGO

LOS ANGELES NEGROS





.................................... ESTA NOCHE

LA PASO CONTIGO

LOS ANGELES NEGROS





ESTA NOCHE LA PASO COMTIGO 2:55

L. Gomez - L. Sorroza ND MORIRA JAMAS 2:29 D. Salines - H. Genzalez HDY 2:53

MD VIVIRE 1:55 ... Chico Moverro M. Riva A TU RECUERDD 3:28

1- AYER PREGUNTARDN POR TI 3:48 C. Bosza 2. Y ME PROMETES 3:20

QUIERD QUE GRABES EN MI PIEL 2:57 S. Solden R. Rey SI CONMIGO TU NO ESTAS 2:28 A. Conta R. Rey

TE DI MI VIDA 3:22

NO CREAS QUE SIN TI 2:23





GOIN' BACK TO GOD



James Viner Singers

Since eternity past, God has used His music for HIs pleasure. To hear melodious

Evangelist Rosle Wallace Brown



(left to right) Ronnie Dixon, Dorls Barnes, Cybil Pope Carolyn Ransom, Arlene Cadwell, James Viner

MR. JIMMY WALKER, President of ERANA RECORDS

THE JAMES VINER SINGERS.

- Soloists (James Viner and Carolyn Ransom) BMI Writer / Public Domain 4. Going Back To God
- Soloist (Carolyn Ransom) BMI Writer / Public Domain

- Soloist (Ronnie Dixon) BMI
 - Writer / Public Domain
- Writer / Fred Stone, Jr.
- Writer/ Public Domain
- 5. Battle Hymn Solists (Carolyn Ransom and Dorls Barnes) BMI Writer / Public Domain

All selections published by H. Anderson and Mighty Three Music Co. (BMI)

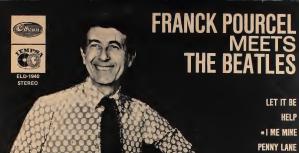
ERANA RECORDS

hiladelphia verything Has Worked Out Alri



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HELP

MICHELLE

HERE THERE AND EVERYWHERE

ELEANOR RIGBY

HEY JUDE

OB-LA-DI OB-LA-DA

DON'T LET ME DOWN GIRL

YESTERDAY

(John Lennon - Paul Mc Cartney)

* (George Harrison) INDUSTRIAS ELECTRICAS Y MUSICALES PERUANAS S. A.

中国市场中国市场区

Will You Be Ready

The Evelyn Graves Drama Association Mass Choir

THE EVELYN GRAVE DRAMA ASSOCIATION MASS CHOIR

"Will You Be Ready"

Words of Dedication:

This album is dedicated to the soon return of our Lord Jesus Christ. It is the E. G. D. A.'s sincere desire that everyone be ready to go back with Him, for the Rapture will take place and we shall be caught up to meet Jesus in the air. "and so shall we ever be with

"WILL YOU BE READY?" This theme is designed to prick the heart of everyone that comes in contact with this album. It is centered around a vision given to Dr. Graves by God, where the sun was going quickly down behind the trees. "TELL MY PEOPLE THAT MY COMING IS LIKE THE SETTING SUN, AND SO SHALL MY COMING BE," saith the Lord. The play, "The Rapture" which is so well known and loved by many is centered around this vision as well. Everywhere we go, we are commanded to come Lord Jesus" - but, "WILL YOU BE READY?"

The songs on the coming of Jesus were written by members of the Evelyn Graves Drama Association, our Brothers Cornell Key, Walter Jones and Derrick Pelham, under the inspiration of the Holy Spirit, because of the nearness of His coming.

Acknowledgements:

1. Carol Antrom * 2. Carl Bright * 3.Dr. Howard Sameson * 4. Dr. Evelyn Graves - Love. The E.G.D.A. Mass Choir.

Selections: Side (A)

Dedicatory Address - Dr. Evelyn Graves

1 Reloved

Carl Bright; Sofosst-Alvin Greges Directress-Inckie Scales



Lunes Derrick Pulliant: Mosso Barry Myles: Director-Walter Jones

3. It's Time Walter Jones: Solorer-Shirley Kinley-Directress-Sharon Flythe

Side (B)

- **4. Will You Be Ready Lyrica-Cornell Keys; Music-Carol Antrom: Solut-Ross Hill: Derectress-
 - +5 Magnify The Lord Saforst-Dolores Brown: Director-Walter Jones
- 6. Love Lifted Me Public Domain Directress-Caprice Griges, Michelle Samuels
- 7. My Hope Is Built On Nothing Less Public Demain

Musicians;

- 1. Harry Wescott Tenor Say
- 2. Alvn Griges Alto Sax
- 3. Frank Tazzert Trombone
- 4. Rubin Faddy Trumpet
- 5. Bernard Cusage Drums 6 Thomas Dendy - Bass
- 7. Richelle Hill Pano 9. Carl Briefst . Piano 10. Barry Myles - Piano 11. Walter Jones - Organ
- 8. Jonathan Wright Organ 12. Sharon Crafton - Tambouring

Coordinator: Barbara Ricks Cover Designed By: Alvin Griggs

All Selections - Philadelphia Gospel Publishing Except *Savoy Publishing Co. and **Robert Antrom Publishing Recorded at Starr Recording Co., 201 St. James Place, Philadelphia, Pa.

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THE LINCOLN CONSPIRACY



LIKE A ZOMBIE



THE LINCOLN CONSPIRACY

SIDE ONE

LIKE A ZOMBIE (Tom Burkard)

IN THE YEAR 2525 (Zager and Evans)

LIKE A ZOMBIE

IN THE YEAR 2525

DAVE

I WANNA TESTIFY

SPECIAL THANKS TO:

Jesus Christ for Givery us Talent. Motivation and Patience. All Smith

This Album is Dedicated with Love to Victoria Burkerd

For information of the Lincoln Conspiracy Fan Club,

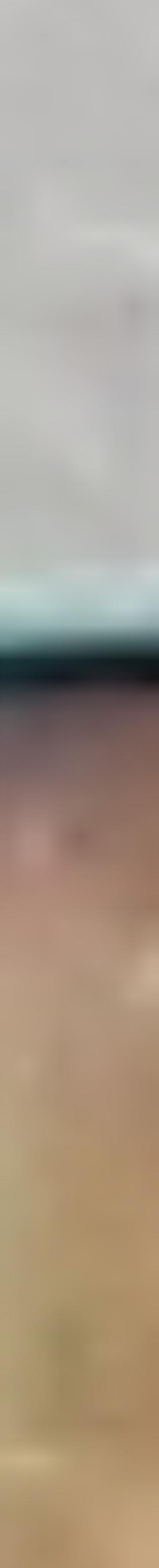
SIDE TWO

THE CORVETTE LADY

I WANNA TESTIFY THE GIRL NEXT DOOR

THE CORVETTE LADY

THE GIRL NEXT DOOR





GET THE LIGHT OF JESUS (In Your Heart)



Side One

HAVE FAITH YOU ALONE

GET THE LIGHT OF JESUS IN YOUR HEART
Lands Hongard and Lands Companyon
UNITO THEE

THE BLOOD WILL NEVER LOSE ITS POWER

Side Two

YOU'VE NEVER GIVEN UP ON ME
STEP TO JESUS
WHEN WE ALL GET TO HEAVEN
OUT I WANT OF THE TO HEAVEN
OUT I WANT OF THE TO HEAVEN
WY DESIRE*
WE'LL BE TOGETHER FOREVER

This abbum is dedicated with love to my mother, Marion J. Weshington, for her constant encouragement, and in memory of my father, Joshus J. Washington, who was so instrumental in getting me started in the music flad.

James

EXECUTIVE PRODUCERS.
John T Bleckwell, II
Jerry Artis
CO-PRODUCERS

James Washington Londe Hentges RECORDED AND MIXED AT Premiero Studio, Portsmouth, VA

ENGINEERS
lesish (ike) Owens
Londe Heniges
John T Blackwell, il
COVER PHOTOGRAPHYTF Howcost'
Image Mekers
COVER LAYOUT
Johnsen H Blackwell

MUSICIANS.
Bass Del Devis
Drums: Charles Humar
Gunar Joe Ceccrello
Piano James Wisshington
Londe Hentges
SYMTHESIZER
Londe Hentaes

James Washington
SYNTHE SIZER PROGRAMMING:
Londe Honges
VOCAL ARRANGMENTS.
James Weshington
Londe Hentges

Londa Hontoes

RHYTHIM ARRANGEMENTS
Londa Hentges
Jemes Washington
DRUM MACHINE PROGRAMMING

BACKGROUND VOCALISTS
LaDonna Hawkins
Fronk Elhott
hailah (Ke) Owens
Dotto Perry
Joyce Poterson
Brande Bichardson

SPECIAL THANKS TO.
First Bapoist Church - Berkley
Dr. William Tyree, Postor
Norfolk, VA for photography location

CONTACT. TMI 505 Washington Street, Suite 603 Portsmouth, VA 23704 (804) 336-8040

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3575 Cahuenga Blvd. West Suite 555 Los Angeles, CA9L 9

CITY RHYTHMS #6 with spotlight on LIONEL RICHIE

Airdate: September 23, 1984



Running Time

00+00

Segment Time

SEGMENT 1

INTRO: "Up from the streets. HELLO/Lionel Richie - Brockman Music (A)

BRICKHOUSE/Commodores - Jobette Music/Commodores Ent. (A)

GLAMOROUS LIFE/Sheila E. -

NETWORK SPOT: Sugar Assoc./Champale/English Leather 30/30/30

SIDE 1

(OUT CUE) Voice out cold with...

"...to jump ship."

15:55 #377 NOXEMA Local Availability

- Prayo

15+55 1:30

SIDE 2 SEGMENT 2

INTRO: "I'm Frankie Crocker.. THE LAST TIME I MADE LOVE/Jeffrey Osborne & Joyce Kennedy - Dyad Music Ltd/

Steeple Chase Music (B) EASY/Commodores - Jobette Music/Commodores Ent. (A)

YOU ARE/Lionel Richie - Brockman Music (A)

NEXT LOVE/Deniece Williams

NETWORK SPOT: Canandaigua Wine/Sugar Assoc. 30/30 (OUT CUE) Voice out cold with ...

20:02 2:00

37:27 Local Availability #

17:25

"...Sugar Assoc., Inc.

SIDE 3 SEGMENT 3

39:27

INTRO: "I'm Frankie Crocker... ALL NIGHT LONG (ALL NIGHT)/Lionel Richie - Brockman Music (A) CARIBBEAN QUEEN/Billy Ocean - N/A THREE TIMES A LADY/Commodores - Jobette Music/Commodores Ent. (A)

TRULY/Lionel Richie - Brockman Music (A) NETWORK SPOT: Sugar Assoc./Champale/Heaven Scent 30/30/30

(OUT CUE) Jingle fades after ... "...Heaven Scent."

60:08

20:41

Local Availability #170

auestions.

SALSA'S

1:30

CONTACT: Beverly Padratzik, ABC FM RADIO NETWORK, with any scheduling

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CONTACT: ABC WATERMARK re: damaged discs or non-receipt of programs. (800) 423-2502 or (818) 980-9490



3575 Cahuenga Blvd, West Suite 555 Los Angeles, CA 90068



Running T	ime			Segi	ment Tim
			SIDE 4 SEGMENT 4		
61:38	YOUR LOVE'S Music (A, STILL/Commo	S GOT A H /B) . ordoes -	e Crocker OID ON ME/Lilo Thomas - Bush Burnin' Music Jobette Music/Commodores Ent. (A)	Inc./Joh	nnie Hoe
73:28	NETWORK SPO	OT: Cana (OUI	ndaigua Wine/English Leather 30/60 CUE) Voice out cold with"to jump ship.	11	11:50
Local Availa	ability #		OMNI MAG	:30	1:30
			SEGMENT 5		
74:58	ENDLESS LOV SWEPT AWAY,	VE/Lionel /Diana Ro OT: Suga	e Crocker Richie & Diana Ross - PGP Music/Brockman M sss - Hot Cha Music/Fast Buzza Music (B) r Assoc./Champale/Heaven Scent 30/30/30 CUE) Jingle fades after "Heaven Scent."	lusic (A)	
88:07	#	247	NIW	60	13:09
Local Availa	ability F-	group	#11		1:30
		/	SEGMENT 6		
89:37	INTRO: "An	nd that'l	1 wrap		
	OUTRO: "and Inner City Broadcasting."				
	THEME UP AT THEME TO:		WITH TALK UNIT ENDING AT: 90:14		
	• • • • • • • • • • • • • • • • • • • •	-	Promos		15
	Promo #1:	INTRO: OUTRO:	"Hi, this is Frankie Crocker "on CITY RHYTHMS."	:0	7
	Promo #2:	INTRO: OUTRO:	"Hi, this is Frankie Crocker "and Lionel Richie."	:0	8
	Promo #3:	INTRO:	"Hi, this is Frankie Crocker "here on CITY RHYTHMS."	:0	8
	Promo #4:	INTRO:	"Hi, this is Frankie Crocker "and Lionel Richie."	:0	8

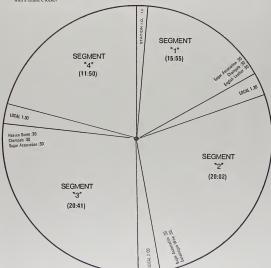


FORMAT AND COMMERCIAL CLOCK

NETWORK MINUTES 7

LOCAL MINUTES 8

HOUR 1 AIR DATE 9/23/84



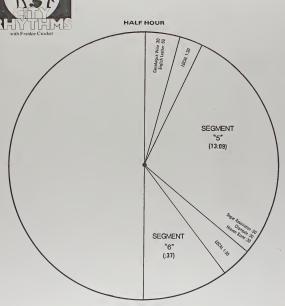
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FORMAT AND COMMERCIAL CLOCK



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THE DAISY JUG BAND

WAITIN'
OUR
TURN







WENDEL



MAC





BILL

DICK

DAISY JUG

for DJB. Founded as a gag in 1971, this band has continued to astound audiences from New York to Kentucior for almost a decade. With their humor, talent, and incredible choreography, this band strikes a responsive note in almost everyone.

Perhaps audiences react to the streak of insumity that runs through the band. For, to the Dalsy Jun Bend, nothing is sacred, nothing is safe, and little makes sense. Maybe the band is merely an extension of the

world around them-But, whatever the reason, the Dalsy Jug Band succeeds. From tents to television. conventions, the DJB has entertained thousands of people. To be fully appreciated, the bandmust be seen. It is a visual feast-color, motion, and sound dash in a symphony of pandemonium. But the album gives some idea of what a show is like. It's a live album,

recorded during a club appearance. The voices aren't dubbed. The reactions are real. The appliance spontineous. So get a brew, open the windows, turn up the stereo, and turn on the neighbors to one of the most insane, innovative, ingenious groups around-the Daby Jus Band.

A NOTE FROM THE BAND

This album is intended primarily as a sourvenir. something you can take home after a night partying with the band. Something to put on when you tell a friend, "I went into this place and there was this crazy band..." and find yourself unable to explain. It was recorded live at the Club Caprillo Levittown. We give a special thanks to Joe Simeone, the owner of the Club. He has been a great friend for a long

We'd also like to thank Tom Fannin, the announcer on side 2, for his help and his patience. And, most of all, we'd like to thank "you and you and you-no, you-hey, you!" So put on the record. chuckle, and enjoy the memory



SCRUMPY

F/LBAR

SIDEONE

I. MTA 2. FEATHER BED

PARAKEETS 4. TRUCKIN POCKY MOVINTAIN HIGH 6. MOUNTAIN DEW 7. ROCKY TOP

SIDE TWO 1. DEAD SKUNK 2. JUG BAND MUSIC 3. COUNTRY BOY 4. CONEYISLAND 5 BLUES 6. SATISFIED



VIC

RECORDED BY: Joe's Recording Studio Mobile Unit DECORPTING FINCING FIR- Drawn Williamson MOONG ENGINEER: Voon K. Weller ASSISTANT ENGINEER: Michael Hagerty-Roach PHOTOGRAPHY: Kathleen O'Donnell

FUBAR PRODUCTIONS-1980



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MUSIC AND RHYTHM

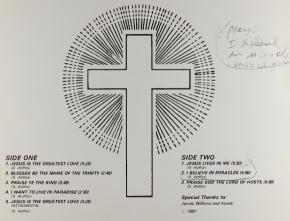


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JESUS IS THE GREATEST LOVE DEBRA THOMAS ALAFFITA



JESUS IS THE GREATEST LOVE DEBRA THOMAS ALAFFITA



FOR MORE INFORMATION CONTACT:

DEBRA THOMAS ALAFFITA P.O. Box 2025 DeLand, FL 32721 PH (904) 736-2867

PEOPLE NEED LOVE FOR EACH OTHER ...A DEMAND OF JESUS CHRIST



Rev. Helen Harris Sings Her Own Songs and Music

1-THE PEOPLE NEED LOVE FOR EACH OTHER

2-THE CRUMBS

3-MOLD ME OVER JESUS

4-WHY IS THIS?

5-JEREMIAH'S FIRE

6-JESUS IS A SOUL MAN

7-JESUS SET THE WOMAN FREE

8-I TOLD IT TO JESUS

REV. HELEN HARRIS wirites and sings songs from experiences from which she has endured . . . being scarned, rebuked, talked about, criticized, filed about and cheated, but yet realizing that every knack is a boost — when you live it, you have no friends.

If it was a smooth journey, and no suffering then samething would be really wrong. When the Devil

don't balher, you better worth, out when you make the Devil med. You can know where you stand with the Lard. Often filmes regret gifts because oil are in aperoil on and people hate, when they see God is really using a person baccuse you step on teas, but must do the will of the Lard, he is the one that must be pleased with our work. Proise the Lard, not mankind.

SIDE I

THE PROPIE NEED LOVE FOR EACH OTHER THE CRUMBS

MOLD ME OVER JESUS

WHY IS THIS?

JEREMIAH'S FIRE

SIDE 2

JESUS SET THE WOMAN FREE

I TOLD IT TO JESUS

I'M FREE

CHRISTMAS IN MY SOUL

YOU CAN TAKE IT WITH H.G.P.

YOU WILL NEVER MAKE IT ON GOOD DEEDS

CAN I GET A AMEN?

Piana by Elder Emanuel Caleman

Drums by

Organ by Minister C. W. Baydstan

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Essie THE ROAD IS ROUGH

MISSIONARY ESSIE MOSS AND THE BILL MOSS CONCERT CHOIR

FEATURING HIT SINGLES . . THE ROAD IS ROUGH

AND SOMETHING WONDERFUL HAPPENED TO ME

SOME I HING WONDERFOL HAPPENED TO ME

Our very special thanks go to the New Providence Baptist Church Chon, George Fowler Director

Our very special thinking go to the Naw Providence Baphist Church Chorr, Georgie Fowler Director, Antern Vancey, Chorr Minister, and Sister Esteen Page, Chorr Mother, for their contribution and assistance in the making of this abum. Also to the Naw Providence Baptist Church, Rev. Edward Solomen, Pastor, without whose help this could not have been possible. May God blass and keep up and life to be upon case.

CREDITS

Essie and Bill Mor

Cher Desetor Producer Jewel Coordinates

Nove directing the Bill Moss Concert Choss
Bill Moss
Donns Lesser Harmon Finley
Dorres Less
A.A. M. Sandam, Th. Mos. Bill. Devent Mos.

MUSICIANS

SICIANS

Significant Perco & Synther
Tember

Significant Temper

S

Bil Moss David Lucias Bill Moss Jr Andrew Kechanas Floyd Kechanas

ALTOS TENO
Despetedma Brooks Ells Kill
Patricia Brooks Ells Kill
Joseph Rode
Ardine Page Ardine
Rogals Reith Cliosa
Rogals Reith Cliosa
Robert Robert

TENORS Ells KrCly Hoyd Kitcheser Anders Kitcheser Peny Matin Gives Goren Robert Wase

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(***) 1982 JF W.U. RECORD CORP

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SIDE ONE

- 1. I'LL LET NOTHING SEPERATE ME FROM HIS LOVE (6:30)
- 2. SHOUT HALLELUJAH ANYHOW (4:49)
- 3. I'LL SERVE THE LORD
- (For The Rest Of My Life) (3:28)
- 4. WE'VE MADE IT THIS FAR (By The Grace Of God) (4:49)
- 5. WHY? I DON'T KNOW WHY (4:15)

SIDE TWO

- 1. THE ROAD IS ROUGH (4:51)
- 2. SOMETHING WONDERFUL HAPPENED TO ME (4:51)
- 3. MY FAITH (4:50)
- 4. LORD JESUS SHOW ME THE WAY (4:19)
- O'ng an Rose of 2

THE NEW PROVIDENCE BAPTIST CHURCH CHOIR



SIDE A FUSION-JAZZ en tsland (7:43) lerk Kramer — Keyboerds Gillam Zinno-Bass lichael Dougherly — Drums

Produced By: Mark Kramer Special Thanks to: John Anthony who engineered and mixed the work at: Cherry Sound Studios, Philadelphia, PA. Mastered at: Europa Disk, NY

INTEGRAL-JAZZ The Attention (5:17) The Question (2:22) Out of Thie Came That (11:53)

SIDE B

Album Design: Mark Kramer / James Ehlers

The Mark Kramer Trio Album

This is a price of the to the price of the total pr

All the existed into a third is about here trusture and melody, and loss of improvestion. Exempting uses date in a term in non-tite, with hardly any overdubing. Stemtitines while it en writing on playing here or any big orderested, his base in thousand muscleans, but at time it is hard to better that only three muscleans are only the contraction of the cuts.

It has been a great experience working with Mike Dougherty (drums) and William Zinto (bass) over the past years. They are two fine players whose friendship have really meent elet to me. I om happy that this music is now evallable to you to enjoy.

Mark Kramer

"Shirk that fairs Kenner is one of rolly's most immediate model in incir. I have observed his simply impress fromigh me higher, and through his adsolutions on which are month come part simply in the his serviced are acting me execut, the preserves party economic harmon which leaving solvenings of the skin pasted or execution emitted shrough lodgy's benode preserves party economic harmon which leaving solvenings of the skin pasted or continued emitted shrough lodgy's benode preserves and the skin party of the skin pasted of the skin pasted or the skin pasted of the skin pasted or the skin pasted of the skin pasted or the skin pasted

He is to year plane playing, as is Glan Gould to classical playing."

"Kremer plays with energy, varsitility and color. The man has about"

"This trio is one of Philedelphio's best kept secrets"

... Harriet C while on he or ot WZGO-FM, Philadelphi

"I intowment fine musicians, but I personally don't think that there is a better jezz taken then Mark Kramer. He is brillent." Q.A.S entertainment and b

...The Oelly Pennsylvanian

Anyone interested in contacting Mark may do so through:

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håa recerved liczson is a violation of



HOT SIDE SOUL SEARCHIN' (ON THE PHONE) (B KOOB)

(R KOOB & D YOUNG)

THE CODE IS:

BILL GASTON-GUITAR, VOCALS
BOB PROUTY-DRUMS, MAYHEM
PRODUCED BY "FLAMIN" HARRY" MGGONIGAL & RAY KOOB
ENGINEERED BY CRAIS "ROCKIN" COOL" SHAFFER

ENGINEERED BY CRAIS "ROCKIN' COOL" SHAFFER
ASSISTED BY MARK "JAKE" ANDERS
RECORDED AT DAK AUDIO
APPROPRY VIEW DUBLISH ENE LIGHTER FROM AIRWINGS

RECORDED AT DAY ADDITION TO PROMISE THE CODE OF THE CO

HEAVY SIDE MAN OF STEEL (R KOOB & D YOUNG) SONGS FROM THE STREET (R KOOB & B KOOB)





CHRIS MARTINO & TRAM

Chris Martino, a native of Italy, was born in Correleone. Sisliy-His remarkable versatility is displayed in this album, as he sings not only songs from his native land, but also softigs that are not he commercial charts. When Chris was joined by the group "ITAM" about a year ago, his sty was enhanced by a melodic mixture of violes, rhythmad orchestrations. We hope that by experiencing this album of "ITAMA" AVORTES" you will realize that CHRIS MARTINO & ITAMA "AVORTES" you will realize that CHRIS MARTINO & TRAM HAVORTES" you will realize that CHRIS MARTINO & TRAM HAVORTES" you will realize that CHRIS MARTINO & TRAM HAVORTES" you will realize that CHRIS MARTINO & TRAM HAVORTES" you will realize that CHRIS MARTINO & TRAM HAVORTES you will realize that CHRIS MARTINO & TRAM HAVORTES you will realize that CHRIS MARTINO & TRAM HAVORTES you will realize that CHRIS will be a group you will enjoy letter that the christ was the christian of the christ was not always that the christ was not always the christ was not always the christ was not always that the christ was not always the christ was not always the ch



PRODUCED, ARRANGED AND CONDUCTED BY

WALOU TOBY

THAM REST OF NATS FOUR PRODUCTIONS

SELECTIONS

Side Two

1. IT HAD TO BE YOU

3. YOU'LL NEVED KNOW

4. DID COME D'AND

5 THE IS MY HEE

2. HUNDRED POUNDS OF CLAY

Side One

1. AFTER THE LOVIN'

2. NEVER NEVER

 HEAVEN MUST BE MISSING AN ANGEL
 OON'T RAIN ON MY PARAGE

S. SAY YOU'LL STAY UNTIL TOMORROW

6. WHAT I DID FOR LOVE

TRAM MEMBERS

CHRIS MARTINO (lead singer)

DOREEN VINCENT (vocals, violin, plano)

MIKE KURECZKA (vocals, drums)

> TOM LEONARDIS (vocals, lead guitar)

GENE WARGACKI (vocals, plano, organ, bass)

MUSICIANS PERSONNEL

Rhythm 00H FRIO—grifar CARNINE O'AMICO—grifar JULIE RUGGERIO—bass

JULIE RUGGERIO—bass RON YACOVETTI—crums LOU 108Y—keyboard Trumpets PAT PUSSO

BERNIE GLOW
Trombone
BARRY ROCERS

MICHAEL FORMAN NARRY URBOUT LONNE BUINS SAM ZIMMERMAN JOSE CORTEZ GEORGE BROWN NARRY ZARATZIAN

Rends

Strings

DOMEO PENNIE

MORTY LEWIS

SEYMOUR BENSTOCK

Musical Contractor — RALPH VETRO

Recorded at VANTONE STUDIOS

West Orange, N.J.

Engineer - PEGGY GADICE







GET LUCKY (Boys & Girls) IN MY SHOES ALANA LOVES ME PATIO LANTERNS THAT'S THE HOLD IN YOUR ARMS CITY GIRL EASY TO TAME CAMEO SPIRIT HITTING THE GROUND PRODUCED BY KIM MITCHELL

FOR ALERT MUSIC INC.

EXECUTIVE PRODUCER: W. TOM BERRY THE BAND IS:

THE EARD IS.

KIM MITCHELL VOCALS AND GUITAR
ROBERT SINCLAR WILSON: BASS AND KEYECARDS
PETER FREOFITE: BACKGOROND VOCALS,
QUITABS AND KEYBOARDS
PAUL DELONG HAYS GRETSCH DRIMS
ALL EYRCS WRITTEN BY PYE DUROIS

RECORDED AND MIXED BY FAUL NORTHFIELD AT ANDRE FERKY'S LE STUDIO, MORIN HEIGHTS, QUEREC ASSISTANT ENGINEERS: FRANK OFOLIOKO AND ROSERT DIGIOLA DIGITAL MASTERING BY BOR LUDWIG (A. D. D.)

CORRESPONDENCE: KIM MITCHELL CIO ALERT MUSIC INC. RO. BOX #9, STATION "J", TORONTO, ONTARIO MAJ 4YR PAUL DELONG PLAYS GREESCH DRUMS WITH R.L.M.S. AND SAMAN CHARAGE.

WOULD THE FOLLOWING PLEASE TAKE A BOW: THE "BOOTS", LISA, MARC, DWWN AND MAIT, THE ADAMS FAMILY MOSES, BOTEL MUNDZ, CATANIA, NAST, DOMINGOWSD, FREMANN AND EVERTONE ELSE WHO WENT FOR SODA.









"Jesus and I"

Vergia Dishmon

Side One: Give Your All Never Alone Each Step I Remember Yesterday

Howard Lemon, Water

Side Two:
Praise the Lord
Jesus and I
Hold On
He Touched Me
Wilson I Gentler (ASCAP)

All songs published by Benëe Music, Inc. (BMI) except "I Remember Yesterdau" and "He Touched Me"

"Souls will be saved."

Rev. Clay Evans, Pastor
Fellowship Baptist Church
Churano Illinois

"I'm sure you will agree with me that this is a superb album and it shall be a blessing to a countless number of God's people. I compliment the musicians, especially Larry Addison."

> Evangelist Ester Smith Detroit, Michann

"My initial reaction on hearing this artist was the feeling that I had been privileged to listen to Gospel greatness unsurpassable."

Rev Ons Mays, Pastor Boston Baptist Church Memphis, Termissee Executive Producers Fred & Jamila Howard Produced, Arranged and Written by Larry Addison Co-produced by Fred Howard & Ray Smeh Recorded and moved at International Recording Studios, Pearl, MS by Steve Stringer During Eugene Bradley Percussonist Rules Mapp Percussonist Rules Mapp

Percussonist Rufus Mapp
Key Boards Larry Addison
Fender Bass Ray Smith
Fender Bass ("He Touched Me") ... Greg Robenson
Gustar Tyrone Armstrong
Backerround Vocals Felicia Barnes

Gregori Grantham
Larry Addison
Vergia Dishmon
Album Concept Shriey & Veronca Howard
Photo Bill Ray
Makeup Dino
Coifeurs Doug Reynolds

Studio Coordinators ... Davie Lindsey
Willie Dishmon
Wardrobe ... Gayfer's, Metro Center, Jackson, MS
Laugut ... Visions, Inc., Jackson. MS

Dedicated to Willie Ross Williams, Jr.

Dedicated to water noss withins,

Special Thanks:

Jackse Thompson, Rev. Haren Griffin, Larry Armstrong, Rev. A L. Barnes, Alan Johnston, Rev. and Mes. Erra Towner, Sr., Mr. and Mrs. Ammy Bee, Richard Evens, all our supporters and most of all our Lord and Savort, Jesus Christ

Management & Booking Contact: Howard Enterprises, Inc.

P.O. Box 9363 Jackson, MS 39206 Phone: (601) 362-9107 Jernia LP 2000 © 1984 Printed in U.S.A.



TURNED ON CHRISTMAS

JINGLE BELLS
WHITE CHRISTMAS
SANTA CLAUS IS COMIN' TO TOWN
WINTER WONDERLAND
THE LITTLE DRUMMER BOY

RUDOLPH THE RED-NOSED REINDEER
1 SAW MOMMY KISSING SANTA CLAUS
SILVER BELLS

SILVER BELLS
FROSTY THE SNOW MAN



THE CANDY STORE

TURNED ON CHRISTMAS

SIDE ONE

JINGLE BELLS
Traditional
WHITE CHRISTMAS

SANTA CLAUS IS COMIN' TO TOWN

GANTA CLAUS IS COMIN' TO TOWN
Have Offisiped Fred Costs
WINTER WONDERLAND
Dack Seth-Falls Benard
THE LITTLE DRUMMER BOY
Keelbarge E Dross Harry Chapter 1907 Streets

THE CANDY STORE

PRODUCED BY JOHN WAISH

IDE TWO

RUDOLPH THE RED-NOSED REINDEER

I SAW MOMMY KISSING SANTA CLAUS

SILVER BELLS Say temporarilar Evers

FROSTY THE SNOW MAN

AULD LANG SYNE





MIKE LILLY and WENDY MILLER



New Grass Instrumentals



Side One

WINDY CHIMES – 2:10

W Milter - Jaymone BMJ
GHOST RIDERS IN THE SKY – 2:24
McKINLEY'S MARCH – 2:00
AR MOOT THORN WALTZ – 2:30
ARY O'LIGHT, IF SAMAN JAYMONE BMJ
SALT CHEEK – 2:31
PAPAYER BELLS OF HEAVEN – 1:26

Side Jwo

Wendy Miller and Mike Lilly

PIC A-LILLY — 2:06
M Lifty — Jaymore BMI
KICKIN* MULE — 2:04
Arr W Miller, M Lithy — Jaymore BMI
LOW AND LONELY — 2:44
GOLDEN SLIPPERS — 1:55
FD
SUGARFOOT RAG — 2:12
Cuttind
Cuttind

THE END — 1:35 M Cally - Jaymore-86

*

NIKE LILLY BEEGO WENDY MILLER, Mandolin EDDIE CARROLL, Onter ART WYDNER, Buss LEE FAULKNER, Second Mandolin, and LEE FAULKNER, Second Mandolin, and

de.

For Free Catalog of Additional Albums We OLD HOMESTEAD RECORDS P O Box 100

h : Alberts Avadable—

(co): A Tribute to blade Manner (co2) Wide Manner and the Money's Mountaineers (co): The Felsonat Valley Boys-Ho's Cathing Me (co): Larry Sparks and the Listenesse Rambles:

0000 Let Attin and one Over Internation ways 00000 Thomas Crack Steps Revival Congs 00000 Ruel Tarbonoph and the Davamen Secret of the Weterfeld 00000 Ruel Tarbonoph and the Davamen Jusses Bryan on Fiddle 00010 From Heterosity and the Stoke Mr. Days. Cinsener Billegia.

90012 Doug Green - Liza Jane and Skily Apar and Pri 90013 Cryda Moody - Moody's Black 90016 Water Mainer Rock of My Soul Miles a May see Weeky Miles or person the most exciting process consumentation in theorem. Deeply seed reversely sented in miditate, in the exact beament supply with free discuss from the manner or a reversely.

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ne he would sit and play and then me till day long on excitonin. The representation on the about 1 state would not one of the second of the se

More and winely low in Deploys Chan, and here given imports equally fall executify were and mismatch for the lot two years around a large high and the Channel Breaders. The religion of the Channel I was presented and contained and contained from the large death of personal certain board of tradecase facility and great feels. These expectation is popular hand have a feel of the register and the personal certain contained and the contained from the large tradecase facility and great feels. The expectation of the large feel of the personal certain feels and the large feels are contained from the large feel of the large

"The Blacklei Whit" was consume to good mones purpose
"The Blacklei Whit" was quasaged to the "Wefondoy Night Whits" and also has been recorded in "Their Fiddle Malte" Males in addition to the "Their States" lead throughout the first part. Lity confirms the mones which a lovely but of long lead placed to the money of the confirment of the states the money of the states of the s

The both "Necklery's Meach" set awayy "Sail Union" on oldered a subject to the failure of Marcolan Bill Storme, by Sain is now of the mass, with Make let Marcolan Goodware quantitations and for the present letters in District the Marcolan Stormer's Theorem of Marcolan Stormer's Commission of Marc

ers blide beds the reside handlity, however, with deplay of evented virtuality. He not only get in har "book" by futurely devoken the virtual beds and integrate the virtual beds of the strange blees, which is the top top, the rice the law. The mandation between usually law manufactures are not between the virtual based only of beds to week, but folliarly did it is said in 1600, by deligrate based with the virtual based only of beds to week, but folliarly did it is said in 1600, by deligrate based with the virtual based on a special way of the virtual based on a special based on a special based on the virtual based on a special based on the special based on the special based on a special based on a special based on a special based on the special based

A couple of mots to Nimbrats. "Low and Levely" used to be using by Roy Rouff. Here it is an only-sized smaller instrumental, with the lates or occupied in the control of the control of the couple of the control of the couple o

With all that had gone before, could the stresso have ended any other very?

These recording were made on Erightee, Mehipies, so a series of the right and corretures all right removes in early September, 1972.

These notes were wellton in Yikine Spirelys, Ohe, by Tom Teoper Enjoy [











WHITE "III"

I WASNT AFRAID	3:53
CAN'T FIGHT THE FEELING	6:25
FRIENDS	3:37
PRETTY CREATURES	3:58
DEMONS	3:32
DEEP WATER	2:17
LOST	4:50
SWIM	
WET JETS	4:55
BUILDING ON	5:49







Written, Produced and Performed by Cory Thomas Hanson in the Fall of 2012 in Elysian Park, Los Angeles, California.

Special Thanks to Andrew Shubert for letting me borrow his Tape Machine.

Thanks to Meghan, Bonnie, Chad, Casey, Jack, Jesse, Antone, Mikey, Alex Uhrich, Sam, Andrew, Erik, Andy, Danny, and Alec.

Layout by Cory Thomas Hanson

WHITE "III" (2013)





Aagoo Records, New Jersey, USA W-H-1-T-E III

Release date MAY 28TH 20113

AGO 058

W-H-I-T-E is the solo stage name of Cory Thomas Hanson, an experimental pop musician and visual artist based in Los Ageles. W-H-I-T-E began in 2008 as a summer-away-from-art-school recording project. Utilizing cheap electronics, loop pedals, and torrented music software, Hanson shaped a sound that was more based in textural soundscapes, and hypno-rhythmic drones than traditional melodies and songwriting. For Hanson, the name "White" draws from concept rather than convention, signifying a primordial "white plane, consistent, endless, with no horizon" for which all content is either added or subtracted upon. Hanson chose the name based on an attraction to intensity, the transcendent, like an insect drawn to white light.

W-H-I-T-E's first two records, Sunna (2009) and Twin Tigers (2011) were released while Hanson was still attending Cal Arts. Once graduated, Hanson travelled extensively, touring solo and in friend's bands Mikal Cronin and Pangea. He toured the West Coast and played shows in Mexico, SXSW, and NYC, then toured Europe with the Mikal Cronin band in the summer. It was during this time that he began writing and recording his third album, titled III.

Written partially on the road, in an extended stay in Paris, and in Elysian Park, Los Angeles; III is the culmination of 2 and a half years of recordings. Nearly three entire albums were shelved in the process. III is a considerable departure from the previous records. Utilizing heavier rhythms influenced by early 90's club music, as well as nodding towards 70's singer songwriters and having a serious affection for early synth pioneers such as Mort Garson, Cluster, and Tangerine Dream, III is W-H-I-T-E's most comprehensive effort to date.

In the artists words: "I started writing with the idea of John Lennon making a record on the moon with Cluster and Eno in the producers chair. And then remixed by Moby or someone cool like that."

Aagoo.com alec@aagoo

Dr. Robert Walker wat

All sonos featured on this album were written by Dr. Robert J. Walker

SIDE A Liver Want to Praise You Lord (\$.30) Love Song to Jesus (Duet 3:45) You Ought to Presse Him (3:23)

God Still Works Mirades (2:30) He Knows What it Means (4:50) Mittor on the Wall (3:40) Come Down and We'll Believe (4.20) Peccle, What's Gorn On? (3:05) Minor on the Walt (refrain 200)

Dr. Robert J. Walker

This allow. Mirror On The Wall, is a collection of Roberts most recent and best songs. His meloties and poetry award writing funds have the uncarnry ability to both the sout. Roberts ability to write songs is clearly a grifton God. We here at J-Town Records are very fortunate to have this outstanding young man singing on our table! His presence combinues to be a blessing to all of us at J-Town Records.

LuValle Benson President J-Town Records

To my Lord and Sayor Jesus Christ for being the best role model thave ever had. To my son Cacho, As you grow older, may this album be a constant reminder of the fact that all things are possible if you just believe.

To my mother. Mrs. Esse Lee Locket) and my former 5th grade student, Maggie McLaunn. May they both rest in peace.

It is my snorre prayer that the success of this above will send a message to the young people of America. That message being you don't have to wear world obtains, our your har in strange shapes, or sing songs with sexually explicit and pervented lynds in order to make it in the music business.

Stay in school. Stay away from drugs, alcohol, gang involvement, and premaintal sex. Do your best to be your best. Through fath in God and education you can make your disarts come true. Remember, you can never go wrong doing night.

"Special Note: Robert J. Walker earned his Doctor of Education Degree from Jackson State University.

Producer: LuValle Benson Executive Producer Dr. Robert J. Walker

Recorded and Mixed at: J-Town Records: 406 W, Pascapoula St.: Jackson, MS, 39803: (601) 969-3508 Engineers. LuVate Benson, Charles Crawford, Jessie Mathis, and Stan Travis Musical Arrangements: LuValle Benson

Percussions: Jessie Mathis Bass Gutar: Lyn "Sky" Chambers Photograph: Carolin Floyd Cover Design: Dr. Robert J. Walker

Character Drawner: Ricker J. Anderson Mixed by: Charles Crawford and LuValle Benson

Maximed By: Larry Nix, Larry Nix & Co. Inc.: Memphs, Ternessee Duet Debbie Floyd

Backstound Vocate: Carolan Benson, Sharon Cheigham, Norman Foster, Kelly Jackson, Willie Johnson, Deborath McCallum, Lavon Robinson, Donne Seerd, Stan Travis, Charles Walker, and Dr. Robert J. Walker

> Booking Contact. LuValle Benson J-Town Records 406 W. Pascapoula St Jackson, MS 39203 (601) 969-3508

Fan Mail: Walker Enterprises P.O. Box 23381 Jackson, MS 39225

This recording is also available on cassette tape

o 1990 by Dr. Robert J. Walker. This recording is a production of Walker Enterprises. Warning: All rights reserved. Unauthorized duplication is a violation of applicable. LIME ASCAP



Side 1
Ah Fire De Wuk 8 07 (live)
Savannah Ghost 12 00
Vibert Reach Home 4 10 (live)

Speed 33% Compatible Siereo PK - D 002
Produced and distributed by KEENSDEE PRODUCTIONS LTO
27 Borde Street, Port of Spein, Trinided, W.I.

de luxe stores itd.

Side 2
Excerpt: Ent Dat Nice? 2 49 (live)
De Band Passing 2 21
Party Nice 13:51 (live)
Ah Love Yu Island 4 42

in trying to describe Paul Keens-Douglas one often has a problem of definition - so broad is his scope. He is writer, post, dramatist and enterteiner all relied into one.

This may bother some people who like to categorise artists, but it certainly doesn't seem to bother Paul.

He just carries on. Which is as it should be.

That he is successful is an understatement. The tremendous popularity of

his first abourn Tim Tim, both in Trinidad and the other caribbean islands, is proof enough.

But the remarkable thing about Paul's work is its wide appeal.

An appeal that covers all classes and agie-groups, and is indicative of the need for this type of effort. Considerally or unconsciously Psul has touched on a pulse of caribbeen society that others would do well to explore.

This album is a mixture of live and studio produced recordings.

This album is a mixture of live and studio produced recordings.

The live recordings capture all the stimosphere of the theatre, of the audience, of Paul on stage. This more than makes up for the extraneous

noises that always ettend such recordings.

The pieces vary from very humorous to heavy in subtle meaning.

One has to listen and think to understand - to get the message.

One has to listen and think to understand - to get the message. Savannah Ghost, the piece from which this alignm takes its name, is really a varbal presentation of a parade of thoughts that fix through the mind of a revelor as he lives through yet another Jouvert morning.

It makes the point that not everyone in the band is part of the band. It culminates in one terrific jump during which the Camiwai Mask of Trinidad elips to reveal the historic face of Trinidad elips. In a sense all of Paul's work reflects this concern with the averyday

Stings of Itis. Things that vary from the Simple to the psychologically complex. Things that we take for granted but which may be the most important things in our leves. It is the Sindy of it left that seems important to Paul. That being the case, we can expect anything anytime from him. because he has a whole world or material to choose from.

With Paul Keens-Douglas on the sosne wa have a lot to look forward to. Enjoy Savannah Ghost.







THE CURTIS KNIGHT BAND LOVE ALBUM

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PRODUCED by the CURT IS KNIGHT BEIND BYOT FOR CONSULTING PRODUCER ATHAN BILLAS SUPREME ENGINEER PAUL MARTIN ADDITIONAL ENGINEERING BILL PROPINSON 2ND ASSISTANT ENGINEER STPOCE HANSON 3rd ASSISTANT ENGINEER ATHAN BILLIAS STO ASSISTANT ENGINEER REPORT BLEDTS

MASTERED by CHRIS HANDIG and WAYNE CHRISTIANSEN M BONNEVILLE MEDIA
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MARKETING, DISTRIBUTION CURTIS KNIGHT, KMI and "THE FORCE"
LOVE ALBUM PRODUCED IN COOPERATION WITH BONNEVILLE MEDIA COMMUNICATIONS, Salt Lake City, Utah

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SHOSTAKOVEH, DMFTRI

"PORE" from THE
GOLDEN AGE, as
performed by The Philibarmonic Symphony of
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THE SOUL OF MBIRA

Traditions of the Shona People of Rhodesia Recorded in Rhodesia by Paul Berliner







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Recorded in Rhodesia by Paul Berliner

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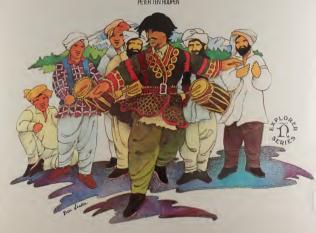




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MEMBERS OF THE RADIO AFCHANISTAN DRCHESTRA RECORDED IN KABUL BY



AFGHANISTAN MUSIC FROM THE CROSSROADS OF ASIA.

MEMBERS OF THE RADIO AFGHANISTAN DRCHESTRA

RECYBORD IN MARLE BY DETER THE HOLDOW



in the interchange of cultures in Asia, Afghanistan-tha and China Personn. Indiana, Turks, and Mongals all have the character and culture of the Afghans The Afghans are proud of their hentage, especially of such national

Traditional Aighan and Ness-Eastern music were of feedback is noticeable, the music of Afghanutan shows Decrees of these foreign styles. Afghen messe has pre-

anger, he completed his musical education in larks and compaser, who plays the robab soles on meny of the

The other performers presented here are among the struments and film masse have meshed with Afghan folk styles in a unique blend. One must also allow for the

The robob is a true Afghan instrument also used widely

Bundbust Period of Afghan art (on 2nd century A D.).

tuned in pairs or groups of these and are struck with The norbeghali a typical ware shaped drum, is neede of

The tule a wanden or read flute, is not chromatic, so a

Deer le o longuege witiely spoken in Afrhanistan II is

SIDE ONE [17.49] 1. Non mos downs o weller (Today, I sow bee) (4:10)

A folk song, very Magely rhymed

2 Mehanized docachypno (Mehanined among prophets) Usted Daray Logar, singer

Language Pashto Style Kabul A formal age in classical Middle-Eastern style, called Makement is a prince among prophets; on late

west created from light, oh Prophet, and received into heaven's highest places. Heal, ab bod, had

3 Birmfor did Abortib del (Heneralisis and audit 19 and

Language Dari Style Heral

A ghosel in the classical style originating in the 19th

Seck, russed, and enjeabled is my hazet, it bleeds

4 Dur no so on shob to soher (For from you) (3:47)

Lanciage Darl A scanal (phosel) of which only the first portion is sung

conside of a festival, searching to find the front of my

SIDE TWO (10 08)

2 Chard 10 6 melcon by dilber (Lovers complaint) (3-88)

A seemel (ghoust) composed by Onlower This second

4. Bog see dor only-e to (Let me be near you). (2:51)

Harnede Rokheliana, sincer Language Dars

Nonemoch prejudally acknowledges the assistance of Eden Nobel

9

SAVANNAH RHYTHMS



L 'Allah man dogo' (God is Greatt (1990)

3. "Djongo" (Kasseria dance music) (4.02) age leorenemia da Romania de la Jeunes Kassera de Fo et Tribole a Osagadougos (Iseremental group of the British consisting at the young Kassera boys from Po and Tribole

4. "Abdulat" (God's Child) (2 to)

5. 'Bell-Banx' in well-known musician from Sikasso, Malii (2.10) 2 buls (sylophones), 1 dis-dia (grand grand

1. Fulani ersemble (5 37)

2. "Wenlega" (a Mossi Dance) is his Vocalie, small calebash rattle, I wasande (calebashes), chorus and

SAVANNAH RHYTHMS















© R. (2005) Editor Applyanthmental Secondo 402 Model La Change Scaleward Los Angelo. California 40244 and both American Man York, New York 2002. A 19400 to of Harmer Communication Los (2) Proceed in U.S. A.

3. "Hitaf furien kien to lav-nu" (Marriage music

4. Mossi Funeral Celebration (s.20)



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AN ISLAND CARNIVAL

Music Of The West Indies



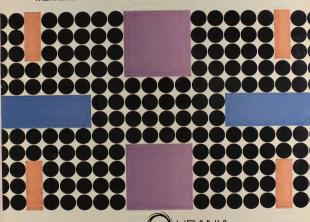
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2. Spiritual Expirits. Trimbful. Alteret the Lesser Artilles there are usual chaptic. Aspense may receive a tall to backle chapte or less a congregation. There are is no usually of a synoness six rope. The

CONTRA-Lamille:
Lio mod lever Caprice Records: The Nation of Installated in Community Specification Sweden (CAP2014 1 2)

ANTHEIL: BALLET MECANIQUE Chavez: Toccata For Percussion Hovhannes: October Mountain

Lopresti: Sketch For Percussion Los Angeles Contemporary Music Ensemble, Robert Craft, Conductor Manhattan Percussion Ensemble, Paul Price, Conductor



COVER DESIGN BY HONALD CLYTIC



BALLET MECANIQUE - GEORGE ANTHEIL

ROBERT CRAFT, conducting the LOS ANGELES CONTEMPORARY MUSIC ENSEMBLE
PAUL PRICE, conducting the MANHATTAN PERCUSSION ENSEMBLE

Side 1

- Ballet Mécanique (1924, rev. 1934) George Anthril (1900 1939) Feur Painos, two Xylophones, Glockmyork, Timpam, Timor and Bass Drum, Military Drum, Geog, Trangle, Cymbd, Weodelock, Large and Small Ampline Propeller, Large and Small Electric Bell.
- Sixtch for Percussion (1956) Rossid LoPresii (b. 1933)
 Xylophene, Marinba, Celeste, Timpani, Stare Drum, Bass Drum, Gong, Piano, Triangle, Suspended Cymbul

Side 2

- Toccata for Percussion Instruments (1942) Carlos Chavec (6.1899)
 Xylophone, Side Druns, Indian Druns, Tenor & Boss Druns, Bells,
 Suspended Cymbals, Tumpani, Liège & Small Gongs, Chunes, Claves,
 Marica.
- October Mountain (1942) Alex Hovhenness (6, 1911) Mannba, Glockenspiel, Tampais, Tenor & Bass Druns, Gong, Tom Tam Paul Price, Conductor



Persusson more:— main expressed through rightm notated of molody and harmony, suggroung engliste variations of mostomes— sho one of the manifestation of our entities times it does not seen supprinting, therefore, that in air from exploring the intrasin middolasmost of drimm ind replach his becomes an exercise them asso from mostalins middolasmost of drimm ind replace his becomes a considerable mass of the most of the most middolasmost of drimm individual his toronta as a considerable mass of the way considered his personal experiment. As he explained much later, the hiller was not meant to algority the terrupt and personnel on suchease, as was remreasedly changed; at represented the personal relief to to cape. The most proper did to the most of the such as a supplied of the such as a supplied and the such as years a based of the most of the such as a supplied of the such as years and the such as a supplied of the such as a supplied of the such as years and the such as a supplied of the such as a supplied of the such as years and the such as a supplied of the such as a supplied of the such as years and the such as a supplied of the such as a supplied of the personal supplied of the such as a supplied of the personal supplied of the such as a supplied of the supplied of the such as a supplie

When he wrate the biller, Armled was developing, now promptle of muscal convertication, bad on rythms alone We will not reconspace of conspace in weak as billion controller of the properties of the controller of the properties o

Note come a work by Roudd Le Perti, of Williamstonn, Mass, who was 23 years and mal had wan consentable recognition when composition along convertential laces, when his Speech for Percentage won fine prize in the immal centes at the Estimate School of Mass; in 1958 William the single neverator of this work, contents at each week of the printing delicate sounds of celestr, minembs, and puno against the classic of which contents and controls of the contents are achieved to the contents and controls of the contents are achieved to the contents and controls of the contents are achieved to the contents and controls of the contents are achieved to the contents and controls of the contents are achieved to the contents and contents are achieved to the contents are achieved to the contents and contents are achieved to the contents are achieved to the contents are achieved to the contents and contents are achieved to the contents are achiev

Six Two open with a disceptor Tocass for Persattin Interment by Critical Charte, Mexico not eminent most personally it has been discribed as the most academic personals with written to far, "indifficult rather than personal continued to the con

Orable Minimum by Alan Horbiteries was optime in 1942, while the profiles originary was resulted at Daglewood, after howing brand about 100 cattlest compositions. A New Englander of American perentage, a teacher at the Boson Conservatory, he has won a commerciate following by the original belonging of Control, Indone and American festivate which you he well as no charming or case, flower The work is not provided to the control of the con

THE CONDUCTORS Both Robert Craft, who leads the Anthel work, and Paul Price, who conducts the

other here, are young Austreau when dynagrous the latter in trodern mouse and modern treated Robert Carlo, achieved a book on Sermenthy, as New Yorker lower in Hallywood where he founded has measurable to present on the New Yorker lower in Hallywood where he founded has measurable to the property of the head when the contract of the New Yorker has a character present as he workers for the treatment of the New Yorker has a character of the conlected as publishing from speculating in presentant compositions. More including over the long largely rempach, for the worklowed acceptance of the New Yorker and New Yo



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ARNOLD

FIVE PIECE

ANTON

CANTATA NO.

ANITA WESTHOFF
EXPRESS

GÜRZENICH CHORUS &
SYMPHONY ORCHESTRA
OF COLOGNE

GÜNTER WAND conductor IGOR STRAVINSKY

UMBARTON CAR CONCERTO IN

MEMBERS OF THE LAMOUREUX CONCERTS ORCHESTRA GÜNTER WAND



ARNOLD SCHOENBERG

ANTON WEBERN

CANTATA NO. 1, Op 29 (7:30) GURZENICH CHORUS & SYMPHONY ORCHESTRA OF COLDIGNE

IGOR STRAVINSKY

OUMBARTON OAKS CONCERTO in E-flat major for Chamber Orchestra (15:43)

ANTON MEEFAN CARNEL No. 1, Co. 21

"Many how a time, not so very force too when anatomproper-

maximum. This increment presents a monard development of the

Recorded in Europe by CLUB TRANÇAIS DU DISQUE Pain - extensibility TERESA STERNE Commun. ARE GUITATH CONT. OFF 645501. WELLAM S. HARWY For each in Weston harmaphene. Unded Ningeren. Endy NONESUCII RECORDS, 1855 Benzisur, New York, N.Y. 10023

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MANUEL DE FALLA

CONCERTO FOR HARPSICHORD AND FIVE INSTRUMENTS

JEAN-CHARLES RICHARD, HARPSICHORO VALOIS INSTRUMENTAL ENSEMBLE CHARLES RAVIER, CONDUCTOR

> POUR LE TOMBEAU DE PAUL DUKAS

HOMENAJE: LE TOMBEAU DE CLAUDE DEBUSSY SERENATA ANDALUZA

PIÈCES ESPAGNOLES
FANTASIA BAETICA
JEAN-CHARLES RICHARD,
PIANO



MANUEL

(1876-1946) SIDE ONE

CONCERTO FOR
HARPSICHORD, FLUTE OBOE,
CLARINET. VIOLIN. 6 CELLO
Allegro 3:00
Letto, publisho de excepto 6:31
Visace 3:19
JEAN-CHARLES RICHARD.

Christian Lardé, flute Claude Malsonieuwe, oboe Guy Depkis, clarmet George Ales, violin Jean Lamy, 'cello VALOIS INSTRUMENTAL ENSEMBLE conducted by

> POUR LE TOMBEAU DE PAUL DUKAS

HOMENAJE: LE TOMBEAU DE CLAUDE DEBUSSY 2:18 SERENATA ANDALUZA 2:47 JEAN-CHARLES RIGHARD, piano

SIDE TWO
PRÈCES ESPAGNOLES

1. Aragonesa 2:40 2. Cubana 3:54
3. Montatesa 4:19 4. Andeluza 3:25
FANTASIA BAETICA

JEAN-CHARLES RICHARD, plano a VALOIS recording, France



the corner of Dan Montol Maria de Folla y Malmes, left took the slage of the steps sterring gold oil three sective For the houseman and articles desidented and self-sterring for the steep of the steep of the steep desidented and self-steep of the steep of the steep of the steep desidented and self-steep of the steep of the steep of the steep specification from the first travels of Avolta, toppers most significant. But where and from of Soliet Therese of Avolta, toppers most significant. But whereas the print Virtums worte andmagh to record made, approach grant to suffer they work glotting existent to the print Dilla always felt associety to create the production of the steep of the steep of the steep of the Reproduct Corners could be considered religion on the laylest steep to

The secretage course of Fulls's article development is rese reflected groupless(P). After an Andhelson provide ventrooning the trivial of most of its best-loosen creations, for feeting of Coulomb one, identification on a process of day usual internation, and by lareds and 1923, the Particle Roberts of Tables and State of State (P) and 1923, the Particle Roberts of Tables forweld to Auditolia, whereas with 1923, the Particle Roberts of Mortal Coulomb of State (P) and 1924 to the Coulomb of State (P) and 1924 to the State of the State

A rituation salicenteria explains the very small number of Falla's known covers the even then, not all of its originalisms are of the same high value Hooseev, the few management from participation of only represent extension of the fall of the same high value that are the management of the same high value and the same high value and the same high value and the same and Germandos to each succession of Germandos to each succession.

With the exception of the Transfera of Clinife Debusy, this recording contains no transcription, and comprises the complete original keyboard works of de Palls, with the exception of two very slight presers of juvenills. Palse opticie and Northyne—which were published against the componer's will

It Wasak Landowska research the harpscheed from us long obvious, at war Palls wo for randow or fit is possiblete in modern composition by enabling at an the scoring of ER Resido de Mara Podre. After having played be first performance of the work, World Landowska commission at one corto from Palls, who needed three long years (1923 to 1995) to 16468 ther with The premere took place in Barcelina on the fift of November 1926. The rirer fast that thefree animates of mans, withen for six materials:

should have recenitured three years of aclause there fueders in its above the temporal of the puth cheers by the actors Pail's line recent real's to the corn over so does the strong concentration of this entert, the sakethess and susterity of its tractive, ill instruct only to be found-roughed made before a recent of the puth of

lackground to the baryochord, which is thus never scalesily obscured. The burgaschord attracted Falls not only because of its soull purity and guagers neatness, but also for its relutions to the gustar, especially erodifive to a Spanised.

tower comes the tax element associated are additionally defined likes above lever in this manner. The appear gives which raises showing as we do a flinear them than the 100 contain. For low plants we can take the contained the contained tower the contained tower the manner. On the contained tower the contained tower the first contained to the contained tower the contained to the contained tower the contained tower the contained tower the first of the composer, who has no the contained tower the contained tower the contained tower the contained and the contained tower the contained tower the contained when the contained to the contained tower the contained when the contained to the contained tower the contained when the contained to the contained to the co

Three same words are illustrated by the two homenages (hornges)-noble

usin uter Falla's fermin's. The genelione auditor, Pour les seudons de Paul Parket, empreson de 1933 and tous polisheds edings with trivines: ferm office composers in a special route of the Pairs Rer se assurad. A massive, clorate composers in a special route of the Pairs Rer se assurad. A massive, clorate proposers in the pair of the pairs of the pairs

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be carried work recorded here, the Sevenire andrium, also belongs to the decracing languages, having, been vortice as about the ware, time as the two advanced particular and the second second

gliefe ät. Paris the fallosing year, we shrudy early pine another level. The pines are deficient to laises Alberta, and Pills alrobats and overcomes the pinesses are deficient to laises Alberta, and Pills alrobats and overcomes the creative pointine and Alberta's colorida remainst engreenerment fasters. Palls fellows a gain shally be one with behavioral veryload varing of Alberta, bit circultures converted polyphony, are distributed in faces of a Alberta, bit circultures converted polyphony, are distributed in faces of a statement of the converted polyphony and statement of the area of the converted polyphony and statement of the statement of the converted polyphony and statement of the converted polyphony and statement of the statement of the statement of statement

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greatest pump work, the Fairfaira bartica, between Juriney and May, 19 the work had been consursioned by Artist Ribiration, who, however, new sectioned it

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HARRY HALBS





















"There has within some a manary of a place in time on special that the uturing thought alone brings comfact to the mouthless scal and suitement to the heart battered by viergilary stringels. In find it in decemic is good, but to find it in sailty is to come force to fine with governly

Here In This Place In Time To Be Away Is To Be Kome" Iwaer Iames

Side 1: Ta Be Avay 3:08 Road Thru Utah 5:09 Sterling 3:16 Jasper 7:10



Side 2:

The Struggle 3:31
Lady Never Cries 2:43
One More Time 4:20
In Time 5:43
Here's to the Music 4:50

All songs written and arranged by Jasper James
All vocals, 6-string and 12-string acoustic, electric guitar, piano, synthesizers,
strings, harmonies and porcussion by Jasper James
Additional Keyboards - Ken Klemm, Linda Seratin

Electric Lead - Billy Keen Drums - Earl Baley, III, Paul Carr Bass Guitar - Dean Charlson, Jeff

Bass Guitar - Dean Charlson, Jet! Background Vocals - Jasper, Dlane Such, Ken Klemm, Robert Carosl, Deborah Sweeney, Edwardo Hunter, Paul and Bri Brissette

Special thanks for two years of logistical support - Diane, Joseph and Dorls A. Such, Ken and Carol, Bird and Patti, Debble Giguerre, Bobby Emerson, and Don And a special thought for "Mac" and his helio.

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Produced by Jasper James
Cover design by Jasper James
Recorded at JJM Records
Engineered by Jasper James
Assistant mxdown engineer - Ken Klemm
Mastered in Nashville

Available from: JJM Records RFD 1, Box 162-A Gibson Hill Road Sterling, CT 08377 1-203-564-3985

Jasper James "Places in Time"

Fig. She Cloday

Wavey nothing Yang oil separate on up that led nights seems that I have only even about press yet and the seems that I have objected yet and the seems that I have objected yet and the property of the prope

Chorus
To be every
To be every
Where no man shows me

To be every Whose ne man shows How to hit my day To be every For just one day

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I am 508 on Indication
I am 508 of within higher
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And the day begins as presetty!
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Jasper

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Verse!

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Here's To The Masse

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©1983 Just Jim Music Words & Music by Jasper James





COMPILED AND SPOKEN BY PETER O'SHAUGHNESSY













Compiled and spoken by PETER O'SHAUGHNESSY Singers: Marian Henderson and John Currie Double Bass: Ron Martin Harmonica: Richard Brookes

Sound: Ross Linton
Production Manager: Eric Dunne
The record produced by PETER O'SHAUGHNESSY

ide 1

'Cook and Banks' from W. C. Wentworth's 'Australasia', 1823.

July, 1768.

From the Journal of the First Voyage of Captain Cook, 1770.

 The First 'Vision' of Captain Cook . . . Kenneth Slessor.
 Joseph Banks recommends Botany Bay as the

place for a Convict Settlement—to a Committee of the House of Commons. From a London Broadside of December, 1786:

'Let us drink a good health . . .'
'Here's Adieu to all Judges and Juries.'

8 Three short extracts.
9 The Convict Mald.

Several short extracts.
 From Surgeon Arthur Bowes' Journal, February, 1788: Governor Phillip harangues the convicts after the landing at Port Jackson.
 THE CONVICT OATH.

Side 2

1 'Van Dieman's Land.'

'The Girl with the black velvet band.'
'Moreton Bay.'
'The Convict's Tour of Hell.'

'Bold Jack Donahue."

'I'm old Botany Bay; Stiff in the joints, Little to say.

I am he Who paved the way, That you might walk At your ease to-day;

I was the conscript Sent to hell To make in the desert The living well:

I bore the heat, I blazed the track— Furrowed and bloody Upon my back.

I split the rock; I felled the tree: The nation was— Because of me!

Old Botany Bay Taking the sun From day to day . . . Shame on the mouth That would deny The knotted hands That set us high!

... Dame Mary Gilmore

OLD BOTANY BAY: (From 1776 to the 1830s)
The bile of this record has been suggested by Mary Grimore's poon his old Botany Bay in which 'Botany Bay' is usdardood to personly the spirit of the Foundation, in Botany Bay and the Alexanders in Tables Are also have a set of the Foundation.

Botany Bay

This record is about 'Botany Bay' in two senses, it does with Captain

Cook's viset to Botany Bay, and it explores some of the human conse-

Historically accurate in all of its references, Old Betary Bay menages to gave us the feel of insorry in a wind, distincte and son chiese popular way. Though all of the think are batter from authorizonate documents and way. Though all of the think are batter from authorizonate documents and property and are all the second property and are all the second property. The second property is a second property of the second property of the

By alternating perspectives, by cross-culling batheain in vocal of the people's law heart in single, and battery and the stem vocal of Governor Philips (as transposed from Surgeon Anthru Bowes Journal) we can lest sometting of the plant, glory, resery, bronch, escelement and elevative of those early cotonist days.

On Side 1 the laternix will recognise Hear's above to all pulges and price.

as an similar and as more amplied version of Bothey Bay.

The Control Code, which on this Side 1, has been described than They chasted them with crossed and re-presend hands, and the bother in Plancy and presend to the notice of active hands have the verses. The "livery-quip" of blood, only a dispo or two from each meth spons very acceled the extra first and set stay to their each in horizon or entirely injusted of their each of the set of the control of the control

end of what might be cathed the first phase in Avatrala's history.

The first how obeging extent the acre of settlement in Avatrala's by their trial
reference to Van Diaman's Land.

Both Moredon Bey and The Commici's Tour of Hell were written by "Frank,
the Post—Francis Wellomana—wello was transcorted from Ireland in 1819
Frank, the Post was probably respectively for the corpinal version of

the Post — Francis Victionarya—who was transcerted from Instant in 1619. First, the Post was probably responsion for the original version of The Widd Columbia Bay. The large from that song, ""I'd righer roam these hills around 16th width.

Observation, might be called the first delivant distinctions are Availables.

Observation of the called the first delivant distinctions are Availables.

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Pedic U Schighten style-sig 900 of National sides inflow section with his look from English system only to his ration when the look section is sent for facilities and section section sections and pursual execution in facilities and section section sections and pursual execution in facilities and section secti

MUSIC FOR PLEASURE

Music for Pleasure Pty Ltd 176 SCUTH CREEK ROAD, DEE WHY WEST 2099, NSW, AUSTRALIA COMPLAY OF JERM. WAS IN AUSTRALIA BY EMI (AUSTRALIA) UTD SYDNEY, NSW

MFP A-8120





ŽIÜRŲ ETNOGRAFINIS ANSAMBLIS

MERGVAKARS, zema iš etnografijsto spektakilo Metuta šinteša. Vidų vakarstų, žiekantokin vokariči, Ol Oprala. Kas aposkys. Salga rafiną Val tu, kasela-Val ta, sesybinko. Dairanti, morala. Var Orona. Aktoric morali. Edikosi sam ryšelio.

Dainos:

Ne bet kokin meegeté at buvau. Ked aš turétau
Hikastau bittrél]. Noo pucitas ir aviecių
Vai inakės nadės. Daina asite. 281rus.

Vat had all buyon.

Garso relisierius V. KONDROTAS

Peckietka kilometru j pietvekaris mao Verbeno. Una upje delimijame kreste pietvekaris živių kaimas. Dangi kas sali papatiti jam gestių gamovairidai, itmiemetrių abusių. Genta limim penjagalisja liani kaimai gestių, its geno directiento palykilitos. Dantinia ir naging litaiskai burinastijos vickvimo mesitis sirksidų pecquisijo mainti sala sali pasa. It kaima untito reklaili ja tausio kaimatilini gastais sirksis. Pajanių gasti

quio su gota, il koltų unetto rėbelių jie turojo iomelitnii gaustas beiras. Pajamų gauli ti kitinė bavo sunku. Toddi ne vienas Sinirėlis auvo valkystę je jasinystę praksido taranndant jas buodes. Apte mekstą niekas net ir neuvajojo.

Kinim atrodo ir ovyven Žibru gyventojai liandien. Kaimas, kuris būvo labai atti-

lines, ving ultrifitas, livydo dienco irvas, Maniminiat de pastite direktivle, kitha kurlure plubirė in pratiti mokylati. Koline vez patiti perdativos, teletion evidat. Cive vedita grapta, cope, derbovią ir valsidatija zapititino prektut. O ką kolibeti upie mako lą! Standam ito kaimo pientotiję antikoline ir įvatriniose nechnikomatom, ir aukliniomos recognicios mokylošes.

Neveltul itus ketesa susidomėjo Vilniusa universiteto krašistyriniskai. Nao 1970 metų rudosa universiteto krašistyrininkai ekspedicija, važovaujema dėstytojo J. Titokion, tito il kaima, Neuseki rasta verting daivkų. Kaima va sulkiu deliytininka. Lisudinis dainą entastantis P. Panusieno. A. Kaisa-

tiech, M. Poulumbineh, E. Cessuberitiend, M. Raudubilitend, K. Lekardshee ir allos j magnetoteon junitą jestė vist timio dainą. Sustkarė Zioną kalmo etnogralinis liaudies dainą mambits. Vakiavis Zioną pradinėje mokykioje sikamba lietuvių Raudies dainą ir baldinių motolijos.

Annendin per metas isiko turėju penkiotika itvykų į įvairias respublikos rainius, pasirodė per televolije, dang kartų jų dainos bavo delpusjamos per radijų. Žisirečių programs suskomėjo Viniams ploklitikių sikelija, ir įražė jų "Vatako pysimo" dainas.

ЭТНОГРАФИЧЕСКИЙ АНСАМБЛЬ дер. ЖЮРАЙ

ДЕВИЧНИК, садны во этинграфического спитавля. Макуман-герменно: Полдавы воеприям. Суббуганы всеграмы. Ой. дамушка. Ком вомог описать. Села ругу: Вый ты, поснова. Вый ты, сестрачка. Пол. сестрачка. Вый. дамушка. Вым. сестрачка.

Becom

Ok, KOTAR M.

Я девика была. Чтоб и компо Выкопыл и колодец. От нализы и мализы Вай, жалла, жалла Песии о Жирий

> Звукорежиссер В. КОНДРОТАС Художине О. ШИМАЯТИТЕ

В патандария километрік и кою-загоду от Варевы, на правом берегу речки Улы, раскинумсь держин Жорай. Миогие магут загодовать на прекрасных опрестностий, столетии дубов. Природа на помелялня 2000 держие красоты, только пло-

дородием техны помень и уменьме люди этой дережин в годы буржуваний власки в Детве явкая, не могым свести неевае с вопаров. На несельных песченаке голоских можно дальных бальк пропереженся бальками сенья. Долодом со сторены не было. Поэтому можети жарайных свер детство в налодость проботратому в кульщому холькотых.

мастие жоройны свее детско и молькость пробограммы в кульцких колокствах. О шелом, об учебе в помещьства было инчесь. По разутногу жимут и молькуют костоль детских жорона сегодия, Дерсиял, кенер адмита и отгольку, такима, отест сомир, Ассендам, зарест пестрами разботий жубу, и которые поместность и жолько шелом. В дерсиме сеть могали, таморявам скольнаточного жими сетим и пода солите и могали желер сетим на предоставать учето и соорожных моготого жимили сетим и пода не дели солите и могали желер сетим на предоставать учето и соорожных моготого жимили сетим и пода могали на могалителения могали пода пода моготого жимили сетим и пода не дели солителя могалителения могали на пода моготого жимили сетим и пода пода сетим на пода могалителения могали на пода пода могалителения могалителения пода могалителения могалителения пода могалителения пода могалителения пода могалителения могалителения пода могалителения могалителения

об учебе! Сегодка продставителей менодоле озночения дерение жибдель и в техникумах, и в кумих.
Надарым этой дерижей заимитересовались кроеведы Вильяносского университета. С сегом 1920 года краснодическая экспециция университета под ризоводством преподавателя И. Транкураси коскодуму тау дереном. Сеформ» меного циялого нейте-

ралы.
В лерение есть прикрасные испольятель върхалься пасси. Народные веецы
П, Пинателе, А, Калактино, М, Паулаускове, Е. Честуальнуков, М. Раууумайства,
К. Алекаускове в дууго манесама на визаниямую лекту сымпе ста песна Выл оргапарама Жюрыйскай этиграфическай аксыбал карадной всега, По вечерны в намна вымую моженые достоять проводую простоя и пораводы.

За под писамбах совержах питамдить меняюреных польдок в развае городадостройница выстройных потройных питамдить меняюреных польдок в развае городарескубликац выстройных по разрае и тилевариями. Программов дестройка замятерская достройных произволять в записам на граммателяму поста «Пасония»



ESTRADINES DAINOS









MOR CRASKA. ATRUBURE HARABUS. COR.

TOR OFORD, TO EURPOKOR ADPOTE, CHAIL

Accesses (5-7) BORDANIER DECEMBER ACCOUNTS

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H. Tasser-Kessmaire # A. Ar

«Antina» (t. 4. 5)

H. TAAAAT KOARMART (1-4, 6, 7)

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AEPERS R CRETRICS (co. P. Deprogramme)

KAAFHAAPL 3XO to P. Crymorel

AETO ANOBRI (cs. C. Martin sacra)

ПАСТУШКА, ОРЕШКИ

MANO PASAKA, RYTO IDILE, LIGNELE SVEN-TA, I PLATU KELIA, SAPNAI, BALTAS RUKAS. KLAUSYK SIRDIES

N. Talkat Kaladawa 11-4, 6, 71

ZIBURELIS, MERGUZELE - NE MERGAITE PERMENAITE RESUTELIAL IV. Brokes Lock ! SVYTI MEDZIAI (R. Girkennithe Indt.) KALENDORRUS, AIDAS (R. Saucattes Audi.)

MEILES VASARA IS. 211bins Sould. V. Rekwaskellt (1-4) O. Valtukevičine (5, 6)

> Lietuvos Televistico le radito engyonion muriken orkentrar. Garno retinierian V. SICIUNAS

Антовского телевадения и радно Авражер АЛОНЗАС КОНЧЮС Зауковежиссев В. БИЧКИАС Deltrinks R BULVYDAS XVACORDER P. SYRIDIAAC STEREO

Kompositorius BENJAMINAS GORBULSKIS irim, 1925 m. Kaunel produklyvisi dirba visuose municos fauruose. Der mokydemasis Vilnieus J. Tellat-Kelpšos murikos makykloje ir būdamas Lietuvos TSR Valstybinės konservatorijos stadentas (1956 m. balpė prof E. Belsio ved. kompozicijos klusci, parate necesta stambios tormos kūrinių. Satyrinė opera, keturios operatės, apie dvidelimit kurinių simioniniam orkestrui, kamerinė musika, kūriniai politorųjų orkentrat. Betavių lieudies instrumentams, daug lengvosios muzikos kūrinių -teks kompetiterisus kūrybinis dispercess.

Kompositorius S. GORBULSKIS, glaudžiai bendraderbiaudamas sa poctate Vyl. Blots. R. Girkontelte, J. Lapalinska, V. Faltinskeite. R. Skolutie, St. Ziiblau, sakurė įvairių dalaų: mao populiarios masiada dalacida (k) vadėtingos Hayatytes balades. 1971-siziale ypač Hryškėjo prakistika metų besitestanti B. GORBULSKIO

ir porte Vyt. Bolte draugyrit. Sukurta dvidelimt dalaq kurtoma būdingas Heteriq braicsakos stiffas, gazatet naudojemas ir vyriomos lietuvių liaudies dates intenecijos, ritritka, proevinta dermės, Siete auteriebie kompositoriaus B. GORBULSKIO ponktreleje - penkirika delesa, nakurtu 1971 metala

KOMBOSHTOP BIRLEMBIRAC POPEYALCKIIC (p. 1925 f. B rop. Kaymore) прилуктивно работает во всех музыкальных жанрав. Еще Оудучи студентом Государственный консерваторыя Антонсков ССР (в 1950 г. околупу высскомпетиции проф. Э. Бальсискі, создал рад произведений крупной ферма-Сативической опера, четыре оперетты, около двадедети произведений для симфонического сригстра, намериан музыка, произведения для духового оркестря, литолских изродимх инструментов, моэго произведений легкой этульки — таков твореских диаказон композитора

Компоненов В. ГОРБУАБСКИС, тесло сотрудничен с поэтами В. Басско. Р. Гирисптайте, Н. Анандинскаеми, В Пальчинскийте, Р. Скучайте, С. Жав-SUBSCION CONANA MINICA DEDUNCE DECEMB OF DODAMNIOS VACCORDA SECRETA AN

В 1971 году особовно провимлясь пятиадатильтика дружба В ГОР-EYALCKIICA e neorou B. Escaso, Harmon muna neces, netroma cacecturнен стиль лиговского фольклора, в изобилев исдользуются и развиваются антопские веродичительно интоинции, ритмика, стерхиные лады.

В этой авторожой пластичке композитора В. ГОРБУЛЬСКИСА предагоются пятичальную песси, созданных в 1971 году.

LIETUVOS TELEVIZIJOS IR RADIJO ANSAMBLIS



*armonika *

VADOVAS VYTAUTAS JUOZAPAITIS



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IR RADIJO ANSAMBLIS "ARMONIKA"

Vadovas Vytautas Juozapaitis

MARSAS (G. Butautas)
APVNELĮ NURASKVSIU (V. Juozapaitis —
P. Gaulė)
POLKA (P. Dikčius)

NEMISLINAU GERTI (lief l. d., harm. V. Baumilas)

TRANDIPOLKA (V. Juozapaitis)

NEGERKI TREČIOS (Y. Juozapaitis — B. Dačiulis)

ARMONIKOS VALSAS (G. Butautas)
GROMATĒLĘ PARAŠIAU (V. Juozapaitis —
S. Zlibinas)

R. URBOHAS H R. VESIOTA [2, 6, 8] P. MLEVICIUS N J. CEPULIS [4]

MEDZIOTOJŲ MARSAS (Y. Juozapaitis)
MANO PYPKĖ (Y. Juozapaitis — 8. Dečiulis)
SAPNAGIŲ POLKA (Y. Juozapaitis)
PER SILELI JOJAU (liet. l. d., hym. Y. Bau-

miles

BOBUTES POLKA (G. Butautas)

SENBERNIO DAINA (Y. Juozapaitis --
B. Defiulis)

ATSISVEIKINIMO VALSAS (V. Juozapailis)
Sollistati:

POLKUTÉ (G. Bufaufas)

R. URRONAS IF R. VESIOTA [2] P. BILEVICIUS IF J. CEPULIS IN

J. CEPULIS [4]

Oarso rathlerius V. KOMOROTAS Oailisinké B. GRABAUSKIENE Sakyk, sakyk, iletzvaita, Klano asi tu mergaiti ir kas favo par motyna Tokię gražię išesgino...

jes i jumoristine daina-polha nuskambėjo pirmę kartą Lieltuvos radijo studijoje i jumoristine daina-polha sudrinko tada borys jaunų muzikantų. Ystavias juozapalitis su armonika, Giedrius flutualus ir Pulinas Gredzinskas smulelius paistime, Ritardas Legaudas fribba sellinas, Stays Lipkpeviljūs biblyop nusitivėręs, Jonas Alifauskas kontrabasę tempdamas, o Algimantas Klimka—kelis barabamelius meddamas atksivostinės.

Kur buve kur nebuve ir Balys' Urbona su Petru Kapprovićium akulirator. Visi usaktao prie mikrolomo otisli ir klambios galdos leikeli. Pabaded il alusura – kaja jaiamo Emonede groja ir dalinuoja. Tieska mustkambal pried sia pidramas kelias polikas nebuvo lišti, jog muzika bus traonių pameėjat. Bel jau po pimojo, "Liskmovo subabvakario" pasipide limita laiktik, kutiuose buvo sa loma vienu balsie. "Od čia tai muzikal Ne tik jaunų, bet ir mūnų, senų kaimėliu, jadia suvienias, vi

Būta ko kompozitoriui V. Juozapaltiui ir jaudintis: juk fiek mokytasi, spręda harmonija ir politionija, ovel ja rankas painta armonika—pried draugus nepatogu... čet leišias įrodė, kad kompozitoriaus nerimauta be rekla-lo... Anzamblio muzika prigijo laudyje. "Armonikos" mietai klausosi ir mokytotais redvitotais. koliktis ir darbinintikis ir darbinintikis.

Muziką ansambliui rašo dabar ne tik broliai Vytautas ir Jurgis Juozapaičiei. Vis dažniau savo kūrinius pasiūlo kompozitoriai V. Baumilas, V. Telksnys, be to isumieii: G. Rutautas, P. Dikčius.

Sioie plokitelėje Ugirsite skambias polias ir valsus, muolaikingas ir pametgas dainas, kurionas teksitus paražė 8. Dačiulis, P. Goule ir S. Zilbinas. Pirmojoje, "Armonikos" plokitelėje savo balisus Ubandė dainininkai Petra Bilevičius, Juozas Gepulis, Romundadas Veliotios ir iralys Ubbnasi. Jelgu paliks, tai sekarcioje plokitelėje nuskambias ir nauji staidrūs moterų baliai ir dar. cnasenas kilu kommonifinis murika.

Tikimės, kad armonikos valsas iš plokštelės padės kaimo kultūros namams, kuriuose šio liaudies numylėto instrumento dumplės jau seniai pelių sugraužlos. Tikimės atgaivinti mūsų kaimiečio dūšię sava melodija ir pažįstamu

Na, o lietuvaltės liktriausiai bus dėkingos muzikantams ir dainininkams, jei grojant "Armonikos" piokštelei, trypdami polikas lietuvalčiai, pakvies ir svajingam valsui, o pasibaigus šoklams, palydės ir apie būsimas vestuves užsimiss.

> Pria révello exkito dvere Zydi meno rôtes, métos. Tik mediaté men prizaké Su bensellati nakalbérii

E UDBOHAS

AN EAR TO THE SOUNDS OF OUR HISTORY

MARRATED BY ERIC SEVAREID

PRODUCED BY CHARLES IN RECVES & PETER WELLS EXECUTIVE PRODUCER, EMERSON STONE

AN EAR TO THE SOUNDS OF OUR HISTORY was a production of C6S News and broadcast an the C6S Radio Network as a 30-part documentary on September 22 and 23, 1973. This olbum is a compilation of highlights of that documentary series, a retrospective of memorable C6S News reporting, Irric Severeid concluded the broadcast documentary, AN EAR TO THE SOUNDS OF CURR HISTORY, with the following assays:

Radio brought into being the first serv form of journalism in generations. In become the most personal form. Frostillor, individually outers became the most personal form. Frostillor, individually outers became the properties of the properties of the properties arises the properties to Mantha, independent with regional form of new steel by you dio, but of systematic, structured journalism in sound, staffed by no new kind of Journalist. He had to be able to speek, but he still had to be able to write; the word was everything. With television the word had past as pre-entire, if not bit accepting.

In those World Worl I beginnings the immediacy of rodio news west breshbring. Emotion, or well as forch and Eguese, had to be consored—selfcentored. CBS was the first network to create its own organized repotorial staff overeign. The others kept an for a time, putting an enwepapermen, politicions, other public figures; but the CBS success forced them to

For those very early microphone reporters, including this one, it was exhilorating, it was exhousting, it was a bit frightening. Paul White, then the CS managing editor, used a phrase about it all; he called it "o fine, confers reporter".

Be in broadcost reporting, but, the soldiest world are, "I'm night hove here." A reporter more replayed not not by lacopa that lever mode or in, in forty-four helped carry or mile of wire on my back to the summit of Mount recording of Yesurius blowing off. An hour offer we retreated that whole per of the monitor fell in. If put the recording of yesurius blowing off. An hour offer we retreated that whole York. The report near day, "too much stotic, couldn't use it." And there was "Winton Brudel" is beautiful sorfe, written at down offer

his midsight entry with an infantry point into Rome. The moment of capture of the first enemy capital, in the movelight. That never made it to New York, either.

Those things remain silent mentaries in our own private files.

Those of us who began at the beginning of broadcast journalism are growing old now, A whole new generation of reporters is taking over.

They will do it their way. Thirty years from now you'll be listening to another retrospective, to history in sound, but history that hasn't happened yet.

The Post, as it says on the archives building here in Washington,

World War Twas CBS News Correspondent Eric Severed reporting from Paris on the Impending fall of the city in 1940 . Bric Severeid, "about a quarter century" later, recollecting how it had been in Paris "that June" . On September 1st, 1939, CBS News Correspondent Robert Trout reports on evacuations to the British countryside, introducing a BBC newsman troinside in London, a teacher and the voices of children are heard . On September 22nd, 1940, CES News Correspondent Edward R. Murrow, with a rooftop report during an air raid on London . On December 3rd, 1943, an Edward R. Myrrow occount of a bombing run he had covered over Germany (this account became known as "Orchestrated Hel?") . On April 15th, 1945, Edward R. Murrow's report on the ncentration camp at Buchenwold the had been with the first alled reparters to enter it) . CBS News Correspondent Charles Collingwood's account of Germany signing its surrender at Reins, France, on May 7th. 1945 . Robert Trout reporting Japan's surrender

Other Warrs CBS News Correspondent Robert Pierpeirs under file in Kores on Alvy 17th and 18th, 1951 - On September 10th, 1965, CBS News Corresponder Winston Burdet report from Jammu, Koth nir, as Kothwir is being cortested in on undeclared war between sition on Palisian - On Jame 5th, 1967, Reporter Michael Elkins broadcasting on eyewitness account from Learnelson on the stern of the six-day Widdle Casti War.

Indications what is debiced "I'th, 1905, LSS Now.

Is "Various" - On Describer 2341, 1955, CSS Now.

Correspondent Murry Frameno reports while on on

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Side Twa: Assassinations: Mortage of reports on November

27ad, 1963, by CES News Corresponders Allon Letton in New York, and Nelson Earlon and Don Activation in New York, and Nelson Earlon and Don Activation of the Company of the Company of the E. Kernedy Y. On Newrenker 2011, 1963, 2 sporter is Propose in Dallos is on eyestifers to the shooting of Lear Herryy Owald - CIS News Reporter Sieve Young reports from Comment of the sensitive of the reaction free or the sight of the constitution of senset from the company of the constitution of Sensetz Rebert Kennedy amountainty Marin Luster King's deem to an audience in Indianopois's on April 41, 1954 - CES News Corresponders (Inc. Marin Labor 46), 1954 - CES News Corresponders (Inc. Marin Labor Allon 46), 1954 - reporting on the frament inside to be proposed to the Company of the Company of Lond 46), 1954 - CES News Corresponders (In Weslington.

Hemingway Obituary: CBS News Correspondent Harry Reasoner's abilitary for Ernest Hemingway, broadcast July 3rd, 1961, the day offer Hemingway's death.

Murraw on McCarthy: Edward R. Murraw essey

concluding the March 9th, 1954, CBS Neve television documentary about Senioral Joseph McCAIV, Andrea Darrier CBS News Correspondent Douglas Edwards' sywhitests description of the triking on the biblion literal Audrea Davide on July 20th, 1956. CEVIL Rights Marchia On March 25th, 1965, CBS News Correspondent Alexander Kendrick reports from Mantiporery, Alabama, on the end of a

the 1964 GOP National Convention as Senotor Barry Goldwater is nominated * CBS News Correspondent Neil Strower reports the result of the Presidential election of 1968.

Apalla 111 CBS News Corresponder Reid Collins

Apallo 11: (83 News Correspondent Reid Collins describes the lithoff on July 16th, 1969, of the first more lending flight • Reid Collins reports on the landing of Apallo 11 on the moon, July 20, 1969 • Reid Collins reports mon's first step on the moon, July 20, 1969.

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Columbia Stereo

Arnold Schoenberg: The Complete Music for Society

Glenn Gould



"Gould plays Schoenizing with love, not just affinity.... There is a profound technical, intellectual and emotional clanifocation with the music "—The New York Times



AR NOLD SCHOENBERG THE COMPLETE MUSIC FOR SOLO PIANO

DREI KLAVIERSTUCKE, Op. 11 (ASCAP-1510) FUNF KLAVIERSTUCKE, Op 23 (ASCAP-14 80)

SECHS KLEINE KLAVIERSTÜCKE, On. 19 (ASCAP-127) SUITE FÜR KLAVIER, Op. 28 (IMI-17 20) KLAVIERSTÜCK, Op 330) (880-7 D)

For Arnold Schoenberg, the plano was an instrument of convenuence. He turned to it as a solo vehicle on five occasionssix, if one counts the Pioso Concrete-and used it also in his leder, as partner to the voice, and in certain of his instrumentally assorted chamber works. To some extent, then, it is possible to trace the developin set of Schoenberr's stwistic ideas through his writing for pile 10; and in doing 50, into 20 men to the conclusion that with the appearance of each is because work, the reano per se meant less and less to him Alind you. it would be unfair to imply that Schoenberg was unsyangathetic to the mechanics of the instrument. There is not one phrase in all of his music for the plane which is bacly concerved in terms of execution on a keybrard.

Schoenberg does not write against the biano, but neither can he be accused of writing for it. There is not one phrase in his keyboard output which reveals the least indebtedness to the percussive sonorities exploited in an overwhelming percentage of contemporary keyboard music. Either Schoenberg recognuced that the moto riteuco harbaraco method was absolutely the dead end it has since been proved (an insight granted to few of his confrages) and that its heyday could endure only so long as the last tendor, stayed unstretched; or, as I hold to be the case, he passessed almost from the o aset of his career a very different opinion as to how the unstrument might serve him best. He asks very little of the piano in terms of instrumental eccentricity. One might este the pedal harmonics in the carry beyond the first row) and the demonic metronome markmas of the Pieno Concerto (which his courteous forewood suggests be taken with a grain of salf) as indulgences, but there are precious few other instances in which Schoenberg

t was about 1906 that Schoenberg began to use the piano as solo instrument. Perhaps no other composition was as crucial Schornberg's future, and if one accepts the eventualities f that future, then also to 20th-century music, as the Three 'useo Pieces, Op 11 They were not his first atonal works, for brades the last movement of the Second Quertet, many of the 50 °gs in his magnificent cycle Das Buch der hangenden Garten, Oy 15, predated Opus 11. But in terms of a sustained structure moules), Opus 11 was the first major test of the possibilities of arrival in a musical universe no longer dominated by a tradically centered harmonic orbit. And the survival potential we ... in the basis of Opus 11, eminently satisfactory Op. 11, No. 1, is a masterpiece, ludged by any enteria, this

glo. our vignette must rank with the very best of Brahme

Intermegane Opus 11, No. 2, is not nearly so successful. It is a lone, somewhat stawky construction that keeps posing sophisticated melodic utterances over a D-F ontinato which, in view of the speculative uncertainty of the harmonic universe into which Schoenberg now projected himself, was perhaps retained for that same degree of consolation and reassurance that Peoplets' Linus seeks in his blanket. Oous 11, No. 3, in the first example of those flambovant studies in sonority with which Schoenberg experimented in these transition years and which he was shortly to employ in the Five Orchestral Pieces. Op. 16.

I wonder if any group of pieces of comparable total duration (five-and-a-half minutes, give or take a Laftnause) has ever elicited as much analytical scrutiny as Schoenberg's Opus 19. Ironically, these Six Little Pieno Pieces, which were once described as having condensed a novel into a sigh, have been subject over the last fifty years to enough critical attention to fill a small encyclopedia. These are, indeed, puzzline, even infuriating pieces, and the initial reaction to them was not altogether unjustified. It is disconcertime to admit that Schoenbeen, the creator of the colossal Garrelinder, should be reduced to writing keyboard trifles. Furthermore, one is trimeted to read these works in the light of their influence upon Schoenberg's disciples. The phenomenon of their brevity so fascinated the young composers under Schoenberg's tutelage that, with an apostelic fervor coualled in recent years only by the cult of the aleatoric or the curse of the reversible tape, these pieces reappeared almost instantly as Webern's Opus 9 and as Alban Sers's slightly more substantial Opus 5. Suddenly, the art of the miniaturist was prospenne; pianissimos proliferated, and rests acquired fermatas. A new day of Aurenmusik was at hand. It was, of course, an escape hatch, an emergency exit for the uncomfortable stowaways aboard the good ship post-Warnerian Remanticism.

But Schoenberg was not of this company: his Verklärte Nacht, Pelléas et Mélisande, the Ossartet in D Missor and the Chamher Sumphony in E were never an appendix to the post-Romantic movement. They were, rather, its intense and resourceful culmination. Schoenberg had earned the right to pointillistic manner, was not, for Schoenberg, a profitable experiment. Shortly, he was to withdraw into a decade of reflection and meditation. To continue as a miniaturist was not to be his role Indeed, the very best of his miniatures, the penultimate sone from Des Buch der hängenden Giteten. Op 15. makes its effect not only because of pointillistic novelty. but also through the contrast implicit in its location within the seacious architecture of that last of the great Romantic song

With Opus 23, composed in 1923, Schoenberg returned to a more conventional scale of duration. These Fine Pineo Pirces are not unlike Ones 11 in texture, but they are infinitely more elaborate in terms of the motivic involvements. For Schoenberg was on the brink of his still-controversal technical breakthrough-the system of composition with rows consisting of twelve tones. The fifth piece of Opus 23 is the first legislated twelve-tone composition-a statistic for the record only, since in all other respects it is dwarfed by the superbly inventive. not quite totally organized composing process which produced Nos. 2 through 4. Schoenberg's method, while version on the twelve-tone procedure, was an extension of the semi-systematized motivic variation which he used to great effect in such works of his atonal period as the monodrama Erwartsing, Op.

12. It is a method by which a sequence of intervals recurs a infinitum, the statements being distinguished from one another only by variables of rhythm, transposition and dynamic projection. For the continuance of these primary motivic groups (there need not, as in the early practice of the resolvetone system, be only one group) such conceits of Classicalepsode and so forth become meaningless-or, at any rate,

class conditions. Of Opus 25, composed in 1925, I cannot speak without some prejudice I can think of no composition for solo piano from the first quarter of this century which can stand as its equal-Nor is my affection for it influenced by Schoenberg's total reliance on twelve-tone procedures. The fact that some of Schoenberg's egratest works were produced in the last half of the 1920's as undoubtedly related to his use of the twelve-tone method But indirectly! Schoenberg, the prophet who had fallen silent, had found his voice again. From out of an arbitrary retionale of elementary mathematics and debatable historical perception came a rare jole de prove, a blessed enthusiasm for the making of music. And the Pione Suite, for all its reliance on bunary dance forms and its sly dies at pre-Classical convention, as among the most spontaneous and wickedly inventive of Schoenbere's works

The two pieces of Opus 33 (1929 and 1932) are a bit of a letdown. They make use of the harmonically subdivided row devices with which Schoenberg was increasingly preoccupied during the last two decades of his life. This is the technique of Von Heute auf Morgen and Accompaniment to a Film Scene (1929 and 1930) on. In somewhat modified form, it was to produce the haunting, quasi-toral harmonies found in many of the late works (Kol Nidre, Ode to Novoleon, etc.) and also to encourage in the more conventional twelve-tone essays of the tion of invertible hexachoeds as now material. In Onus 33. however, the vertical aspects of the tone-row technique had not yet been assimilated, and the result is a somewhat redestrian exposition of three- and four-tone superpositions decorated by what are, for Schoenberg, rather rigid melodic ideas. Experiment was the essence of Schoenberg's musical experience, and we can be grateful that in carrying out his experiments, he turned on five occasions to the solo mano. Each of these compositions either mangurates or shares in the inauguration of a new chapter in Schoenberg's development. And, given his pragmatic relationship to the instrument, it is not surprising that when, in his later years, he occupied hin self with an experiment of conciliation between the twelve-tone method and harmonic structures reminiscent of his pre-atonal style, the piane, incidental to the symphonic vocabulary which he now recalled, was no longer suited to his purpose. But, during the crucial moments of the most significant experiments of his career, during the wears when Schoenberg was reworking the contemporary musical language, the piano-inexpensive to write for, instantly able to demonstrate the dangers and



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Flektronische Realisation WDR Köln



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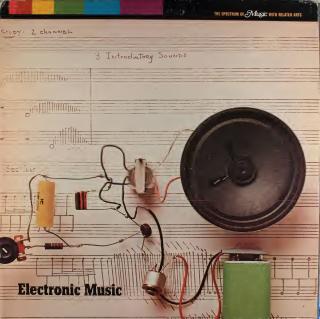
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THE SPECTRUM OF MUSIC WITH RELATED ARTS

Electronic Music

1 sine wave, p. 19 2 triangular wave, p. 19 4 square wave, p. 19 6 Nexus II, excerpt, David Dunn, p. 1 7 Fontana Mix, John Cage, p. 3 8 Extended Voices, Toshi Ichyanagi, p. 10

1 Open Beauty, excerpt, Don Ellis, p. 11

2 Poème Flectronique, Edgar Varèse, p. 18 4 Stinger, Dave Fredericks, p. 20 6 Sonic Contours, Vladimir Ussachevsky. p. 31 7 Gargoyles, excerpt, Otto Luening, p. 31

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the SWINGING 40's



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EVERYTHING IS BEAUTIFUL



Johannes Brahms

Complete Symphonies

Volume I



Slovak Philharmonic Orchestra L'udovít Rajter

at least to give a kind of musical synopsis or impression of it. Liszt, however, treats his themes in a far more complex manner than Berlioz by constantly varying them melodically and harmonically, depending on the situation he is portraying in the music. His piano concerti are also in one long movement subdivided into three sections, each section being based on a motif heard at the beginning of the first movement. In his fourth symphony (on MHS 802) Schumann also experimented with musical form in a manner not unrelated to Beethoven, Berlioz, or Liszt, Each of the four movements are based on two or three melodic fragments which are first heard in the introduction to the first movement. The fragments undergo melodic and rhythmic changes from one movement to the next, but their original form is generally easily

In each of his symphonies, Brahms, like his older contemporaries Berlioz. Schumann, and Liszt. makes use of a melodic fragment which usually occurs in each of the four movements. Unlike the other composers, however, Brahms' motifs do not necessarily recur in each movement of a composition, though they are generally present in two or more. In the Symphony No. 2 in D, Opus 73, the opening three notes (in the basses) serve as a motif which is heard in all four movements, thus unifying by a common melodic fragment all four movements. The fact that the motif is sometimes elusive does not mean that it is not present. Rather. it points up Brahms' ability to vary his themes in many different ways. For example, the first and last movements begin with the same three notes (which are also common to the other movements), but the difference is so great that they have a completely different musical character

One can almost trace the growth in popularity of Brahms' second symphony by reading the vanous letters and reviews in which it is mentioned Brahms' friend, the surgeon Theodore Billroth, wrote of the four-hand version of the symphony (made by the composer), that "it is like blue

heavens, the murmur of springs, surshine, and cool green shadows. If the instrumentation does not get too pure and modest, the Viennese will have an especially great joy out of this piece of yours." (November 14, 1872)

While the first symphony met with instant public approval, the scond was received in a less cordial manner. Although the first symphony was greeted with some reserve in Vienna (Hanslick's review notwithstanding), the second was regarded as "orner attractive" and more "understandiable". The "orner attractive" and more "understandiable". The and rhydroms" and the whole work was discribed as and rhydroms" and the whole work was discribed as reflecting: "the fresh, healthy life only to be found in

In Legrag, however, where the first had been very successful, the second symphony was regarded polities but with evident disappointment. One critic write of the first Legring performance (January 10, 1878). "The Vienneie are much more easily statisted than we. We make quite different demands on Brahms, and require from him music which is sometism given thus pretty and very pretty, when he comes before us as a symphonicit. Not that we do not wish to their pretty and of the very legrage of the control of the cont

that we disdain to accept from him pectures of real life, but we discreal ways; in contemplate his genus, whether he displays it in a manner of his own or dipends on that of Beetloven. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of the symphony. Perhapis we may be mataken, it so, the error should be pardocable, artifags as if does from the great expectations which our reverence for the composer induced from us."

In the spring of 1878, the new symphony was performed at Dusseldorf. At this performance it was described as a "feast such as we have seldom heard. The audience was jubilant after each movement, and would not be satisfied until the third was repeated." Meanwhile, in Paris, Eduard Lalo (composer of the nonular Symphonie Espagnole) wrote to his friend Sarasate on October 28, 1878: "Today J am writing to you in a state of inexpressable stupefaction! The reason is Brahms' Second Symphony in D. I read it through yesterday morning and I heard it the same day at the Concert Populaire And this is the man whom some rank above, and others beside, Schumann! Schumann, the great poet, powerful, inspired, whose every note is individual-and the author of the Second Symphony in D-it's absolutely grotesque Brahms is a second-rate mind. He has dug up every corner in modern harmony and counterpoint-that's his only importance. He is not a born musician, his invention. is always insignificant or derivative, and in his latest symphony, the pastiche, is especially flagrant he orchestrates like a planist, and if one of us had

written such mediacre archestration, the rest of us

would say. "My dear fellow, you have possibilities.

but hurry back to the school-room On September 29, 1878 the second symphony was performed at a music festival in Hambure, alone with Mendelssohn's Walourgis Nacht (for chorus and orchestra) and works by Snohr. Weber, and Schubert Ludwig Meinardus, of the Hamburg Correspondent wrote of the performance "Brahms himself conducted his symphony, which is sealed with the stamp of immortality, in his native city before an audience of thousands raised to festival pitch, in which mingled a large number of musical authorities from outside. The enthusiasm was increased by this circumstance, and by the simplicity and quiet energy with which Brahms handled the baton. It prepared for him an ovation as he ascended the conductor's podium in the shape of a big laurel wreath, a flourish, and a stormy welcome from those upon and in front of the platform: it broke out after each of the four movements, and increased at the close of the third to a da capo demand to which the conductor and composer only at length and with the reluctance of modesty resolved to yield; it was expressed finally, at the close of the work, by persistent recalls and by a rain of flowers which poured from all sides upon the admired and revered composer

Douglas Townsend





Dr. h. c. Ludovi Rajier (born in 1900) is one of the most prominent, experienced and cultured personalities of contemporary Slovak music culture. He attended the City Music School in Britishawa and later the Slovak Music School in 1924 Rapter left for Venna and became a student at the Vennesse Waller Academy where he studied composition and conducting. From Venna stems his profocal and conducting in the Australia and Coffman classics in materialism of the Australia and Coffman classics in materialism of the Australia and Coffman classics in materialism.

In 1946 Ratter returned to Slovakua and was appointed conductor of the Symphony Corbetta of Czechoslovak Radio in Bratislava, which was at that time the only professional orchestra in Slovakia Ratter's return represented a great contribution to the music development in Slovakia, since he was a testablishment of the Slovak Philharmene, Ludori, Raster was appointed conductor, succeeding Vaclav Raster was appointed conductor, succeeding Vaclav

The Slovak Philharmonic Orchestra was established in 1949. Under the guidance of Vacia Valida Talich, the orchestra gamed an accomplished technical and artists: base and during this time the orchestra worked its way up to an ensemble of good Europanni standard. It Right crosiderals helped in Department of the Slovak Philharmonic, back consists of works by classic and romantic composers.

Timings Side 1 14 10 9 45/24 00 Dide 2 4 45, 17 15/22 05

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"IF I CAN HELP SOMEBODY"

TCA 103 STEREO

I am thankful unta God far my executive producers, Mr. Tany Cortier and Ms. Barbara Dorden Livish to express my sincere opposeidant on my co-producer and music consultant, Mr. CoAh, Can, who had displayed his autistanding musical versatility in playing the argan, plana, string ensemble as well as background vaccies. Many thanks goes to Dany Bears, Frank Randall, Mr., Greg fistan and Robin Jethey, I can never farget the persans behind the scene, frank and Mary Am Mrtlus, our beautiful engineers.



ALVOE BROWN

This above as described to the memory of thes. Also Bown, a loving mother and teacher that devoked her life to the education of handloopped children her life to the education of handloopped children is not seen as the second of the second o

Gad Bless them all Gwen Carter

SIDE 1

1. IF I CAN HELP SOMEBODY

2. OH HOW I LOVE JESUS

3. WADE IN THE WATER
Witter Clyde G. Carter

4. A CHANGE IS GONNA COME

5. GOD IS SO GOOD TO ME

SIDE 2

1. GOD IS SO GOOD TO ME (Instrumental)

2. LEARNING TO LEAN

3. YOU CAN'T MAKE ME DOUBT HIM

4. HE

5. LEARNING TO LEAN (Encare)

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Louise Williams WDAS - AMPIM Philo Po

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MUSIC PERSONNEL:
Tany Carter, Carlin Cart; (Keyboords)
Rabin Jeffrey; (Boss)
Danyl Dean; Geod Guiter)
Frank Randall, Jr.; (Druns)
Greatyr Fistan: (Corpose Brydfel)

Ms. Barbara Darden

Bhaliground Vocals Calvin Cair, Gwen Carler Recording Ingineers Frank Virtue, Mary Ann Virtue Executing Engineers Britant Virtue, Mary Ann Virtue Executive Producers Barbara Darden, Tany Carler

Co-Producer Calvin Carr Cayer Phatagraphy by Nick of Westside Studia Phila., Pa.

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Side 1 33 1/3 RPM



Stereo

WHEN I LOOK INTO YOUR EYES 3:25

(R. Steele, S. Chochinov)

EVERY BROKEN HEART 4:09

(R. Steele)

Produced by THE UPSETTERS

DAY ONE RECORDS,

370 Walmer Road, Toronto,

370 Walmer Road, Toronto, Ontario, Canada M5R 2Y4

WRC1-2789



ลายาโยลย_ุบั

Side 2 33 1/3 RPM



Stereo

WE'RE NOT GIVIN' UP 3:35

(R. Steele J. Tilden)

SHINE ON 3:30

(R. Steele, R. Reid)

Produced by THE UPSETTERS

DAY ONE RECORDS,

370 Walmer Road, Toronto,
Ontario, Canada M5R 2Y4

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SLIM AND THE SUPREME ANGELS "IT AIN'T WHAT YOU THINK"

SIDE ONE STEREO Talk of The Town Publisher: BMI



GTLP00232 Produced by: Rev. Haran Griffin

- 1. The Life I Sing About 6:45 P.D.
- 2. It Was Too Late 3:00

4. Soon One Morning - 3:20
P.D.

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GTLP00232 Produced by: Rev. Haran Griffin

- I. It Ain't What You Think 6:16
 H. Hunt, Jr.
- 2. The Lord Is Blessing Me Right Now 4:03
 - 3. Yes Lord 1:43
 - 4. Do Lord Remember Me 4:35
- 5. Ain't That Good News 3:27

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30 X







康妮佛蘭斯

CSJ-640-A



Stereo

- Lonely again Don't touch me
- Four walls
- There'll be no teardrops tonight
- How's the worlb treating you 大學 58年4月出版







康妮佛蘭斯

CSJ-640-B



Stereo

- My heart cries for you
- 1'd be a legent in my time
- I wish I had a wooden heart Room full of roses
- Anytime

58年4月出版





THE STUDENT SOUND VOL. 6 學 生 之 音(第六集)

The Golden Hits In 69' (Soul & A Go Go) THE VENTURES 投機者大樂隊金唱片名曲集

S | D E-1

出版意記言

HA-006-A 民國 58 年 7 月 出版

- 1. Hawaii Fiveo 夏威夷05
 - 2. Dizz 眼花撩亂
- 3. Mighty Quinn 偉大的昆
 - 4. Runaway 跑開
- 5. Red River Rock 紅河谷
- 6. Secret Adent Man

無敵情報員



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2. Kimito I'tsumademo 夕陽西沉

3. Koyubi-No-Omoide 藍寶石之戀

4. Waik Don't Run 別跑

5. Pipeline 管路

6. Wooly Bully 虎你捕你

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1979

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STEREO

33.1/3.R.P.M. Rhadamés Aracena

1-PEDACITO DE MIVIDA 2-ACARICIAMÉ

3-QUERIDA MIA

4-COMO AYER AMANTES

5-YO NO ME MUERO

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4-ALGO DE MI

5-OLVIDA TU RENCOR

5-ULVIDA TO HENCOR

TUBANET PUBLISHING CORP. History Provide 23017



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SAV 14787 (SAV 14787-A)



SIDE 1



BISHOP JEFF BANKS AND THE REVIVAL TEMPLE MASS CHOIR

SAV 14787 (SAV 14787-B)



SIDE 2

- 1. PUT YOUR TIME IN 5:26
 (J. Perry) Arisav Music, SESAC
 2. HE'LL MAKE IT ALRIGHT 3:52
 (J. LaValley) Savgos Music, BMI, Candied-Jam Music, BMI
 3. TALK TO GOD 4:07
 (D. Bines) Arisav Music, SESAC
 4. HERE AM I 4:30
 (E. Jackson) Arisav Music, SESAC
 5. GUIDE ME OH THY GREAT JEHOVAH 4:02
 (Traditional Arr. by A. Mitchell) Savgos Music, BMI

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33.3 RPM



- 1- Leave The Indians Alone
 - 2- Advise To Woman
 3- Calypso Slavery
 - 4- Run Oscar Run (Koto)

NECHO EN VENEZUELA POR SONOINDUSTRIAL CA



33.3 RPM.



- 1- Come Miss Tourist
 - 2- Get The Feeling
- 3- No Drug's (Koto)

Side A Stereo

BGL1-0848-A

Susan Barlow

1 Golden Oldie 3:25 2 We Have Your Size 2:20



3 In My Way 3:47 4 Looking for the Magic 3:00

5 All the Dreams 4:39

6 In My Mind 3:26

(Susan Barlow)

dynafiex

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Side B Stereo

BGL1-0848-B

Susan Barlow

1 You're What I Wanna Get Used To 3:20 2 Make Him Mellow 3:16



Victor

3 Café la vie 3:10 4 Ladies Man 3:14

5 Dreaming You Home 3:12

6 For the Length of a Song 1:49

(Susan Barlow)

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NLP-105

Refer to the second of the second

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SIDE-B



NLP-103 33 1/3 RPM

SIDEStereo

1.-EL PIO MENTIROSO 6:55

(W. Leyva)

2.-NO CAMINO MAS 7:56

(Ninon Mondejar)

3.-VEN Y VEN 7:52.

(F. Alfonso)

A.G. Records 6:55

GIANT STEP

RECORD:

SONNY HOPSON LIFE & MAD

CHARLES EARLAND ON ORGAN
M. C.: Gus "Silk" Lacy

SIDE 1



331/3 RPM

FROM THE SHIT HOUSE TO THE WHITE HOUSE by Gus "Mr. Silk" Lacy

- I. GETTING TO KNOW YOU
- 2. BRIGHT LIGHTS
- 3. SOMETHING
- 4. STRANGERS IN THE NIGHT

GIANT STEP

RECORDS

SONNY HOPSON

CHARLES EARLAND ON ORGAN by Gus "Mr. Silk" Lacy

SIDE 2



331/3 RPM

FROM THE SHIT HOUSE TO THE WHITE HOUSE M. C.: Gus "Silk" Lacy

- 1. UNHH-UNHH
- 2. THREE O'CLOCK IN THE MORNING BLUES
- 3. IT WAS A VERY GOOD YEAR
- 4. GIRL TALK
- 5. STORMY MONDAY



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Cara A 33 1/3 B.P. M. @ 1980

- 1- ESTA NOCHE LA PASO CONTIGO 2:55 (L. Gomez L. Sorroza)
- 2- NO MORIRA JAMAS 3:20
- (O. Satinas-H. Gonzalez) 3- HOY (R. Rivas) 2:53
- 4- NO VIVIRE 1:55
- (Chico Novarro-M. Rivas)
- 5- A TU RECUERDO 3:25 (H. Beiza- J. Podreros)

(H. Beiza: J. Podreros)

5.- PUERTO VACIO 3:22
(Chico Navarro)

Canta: German de la Fuente

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Chile

1- AYER PREGUNTARON POR TI 3:48

(C. Baeza 2- Y ME PROMETES (Franco Valdez) 3:20 3- QUIERO QUE GRABES EN MI PIEL 2:57

(S. Soldan-R. Rev) 4- SI CONMIGO TU NO ESTAS 2:28

(A. Conte-R. Rev)

5- TE DI MI VIDA (D.R.) 3:22 SADIAC 6- NO CREAS QUE SIN TI (C. Baeza) 2:23

Cara B

@1980

33 1/3 R. P. M.

6-NO CHEAS QUE SIN TI (C. Baeza) 2:23

Canta: Germain de la Fuente

Curta: Germain de la Fuente

Oistributed by Amamba Records

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Executive Producer: Jimmy Walker

*Selections published by Harold Anderson & Mighty Three Music BMI

STEREO SIDE A



1. WHAT ARE YOU LIVING FOR? 2:32 * © Soloist: James Viner Publ/H. Anderson

2. I DON'T KNOW WHAT I WOULD DO (WITHOUT THE LORD) 5:09 * © Soloist: James Viner Publ/H. Anderson

3. HOLD ON 4:29

Soloist: Carolyn Ransom 4. GOING BACK TO GOD 4:15 * © Soloist: Cybil Pope Publ/Mighty Three

Soloist: Cybil Pope Publ/Mighty Three Music

5. AMAZING GRACE 3:55
Soloist: Carolyn Ransom

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Executive Producer:

Jimmy Walker

*Selections published by Harold Anderson & Mighty Three Music BMI

STEREO SIDE B 2321





- 1. JACOBS LADDER 5:12 Soloist: Ronnie Dixon
 - 2. WE'RE MOVING 2:57 *
 - Soloist: James Viner Publ:Mighty Three Music 3. CHILD OF THE KING 3:48
 - Soloist: Carolyn Ransom
 - 4. JOY 3:05
 - Soloist: James Viner
- Soloist: James Viner
 5. BATTLE HYMN 3:34
 Soloists: Carolyn Ransom & Doris
 Barnes

 BROAD STREET PHILADELPHIA

 RADELPHIA

 BROAD STREET PHILADELPHIA

 BROAD STREET PHILADELPHIA

SAVOY RECORDS, INC.

THE PHILADELPHIA MASS CHOIR

"EVERYTHING HAS WORKED OUT ALRIGHT"

SL 14769 AS



SIDE ONE

- 1. EVERYTHING HAS WORKED OUT ALRIGHT (4:30) (R. Preston) (Savgos Music, Inc. SMI)
- 2. HE PAID IT ALL (5:11) (L. Burkes) (Lagre' Publ. - BMI)
- 3. HE BOUGHT ME OUT (3:07)
 (J. Jacobs) (Savgos Music, Inc. BMI)
- 4. PRESENT YOUR BODY (5:10)
 (R. Wallace) (Bulwark Publ. BMI)
- 5. KE'S RIGHT ON TIME (3:09) (R. Preston) (Savgos Music, Inc. - BMI)

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Manufactured & Distributed by. SAVOY RECORDS, INC. 342 Westminster Ave., Elizabeth, NJ 07208

SAVOY RECORDS, INC.

THE PHILADELPHIA MASS CHOIR "EVERYTHING HAS WORKED OUT ALRIGHT"

SL 14769 BS



SIDE TWO

- 1. IT'S ALL AN UPHILL JOURNEY (5:56)
 (J. Jacobs) (Savgos Music, Inc. EMI)
- 2. TURN TO GOD (4:36)
 (G. Hardeman) (Gabeson Music Publ.
 Co./Savgos Music, Inc. BMI)
- 3. TAKE ME HIGHER IN THE LORD (3:45)
 (A. Ingram) (Savgos Music, Inc. BMI)
- 4. FOR SOON WILL THOU COME AGAIN (3:37) (S. Berkley) Savgos Music, nc. BMI)
- 5. CHRIST IS PROCLAIMED (2:22)
 (C. Antrum) (Marbert Publ. BMI)

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"FRANCK POURCEL MEETS THE BEATLES"

STEREO ELD-1940 PERU-11756

1813 S3 5486 1.- LET IT BE (Lennon, McCartney) 4317 1282 S1 2,- HELP (Lennon, McCartney) 5512 1841 S3 3,- I ME MINE (Harrison) 4764 1507 S1 4.- PENNY LANE (Lennon, McCartney) S518 1841 33 - HERE THERE A601 1444 S1 6.- HERE THERE (Lennon, McCartney)

(Lennon, McCartney)

(Lennon, McCartney)

(Lennon, McCartney)

(Lennon, McCartney)



"FRANCK POURCEL MEETS THE BEATLES"



STEREO **ELD-1940** E PERU-1175

5511 1841 S3 1.- ELEANOR RIGBY (Lennon, McCartney) 5165 1648 S3 2.- HEY JUDE (Lennon, McCartney) 5319 1841 S3 3.- OB-LA-DI, OB-LA-DA (Lennon, McCartney) 5520 1841 S3 4.- DON'T LET ME DOWN (Lennon, McCartney) 4442 1262 S3 5.- GIRL (Lennon, McCartney) 5517 1841 S3 6.- YESTERDAY (Lennon, McCartney)

THE MAINTEN OF LOS SOIDES DE LAS ORRAS GRARADAS EN ESTE DISCO Y PROMINDA SA RESUMBLING

GOSPEL WORLD

THE EVELYN GRAVES DRAMA ASSOCIATION MASS CHOIR

YOU BE READY"

Side A Stereo EDG-2002A







DEDICATION ADDRESS BELOVED HE'S COMING AGAIN IT'S TIME

F. S. H. G.

Unauthorized Duplication is a violation of applicable laws.

© Gospel World Records

GOSPEL WORLD

THE EVELYN GRAVES DRAMA ASSOCIATION MASS CHOIR

"WILL YOU BE READY"

Side B Stereo EDG-2002B





WILL YOU BE READY MAGNIFY THE LORD LOVE LIFTED ME MY HOPE IS BUILT F. S. H. G.

Unauthorized Duplication is a violation of applicable laws.

9 & C Gospel World Records

JERSEY SHORE RECORDS

LIKE A ZOMBIE

JS-00001 JS-00001



SIDE 1

THE LINCOLN CONSPIRACY

- 1. LIKE A ZOMBIE 3:51 (BMI)
- 2. IN THE YEAR 2525 4:37 (BMI)

Produced by The Lincoln Conspiracy Recorded in New Jersey © 1987 Jersey Shore Records



JS-00001 JS-00002



SIDE 2

THE LINCOLN CONSPIRACY

- 1. THE CORVETTE LADY 3:19 (BMI)
 (Tom Burkerd)
 - 2. I WANNA TESTIFY 4:03 (BMI)
 (G. Clinton & D. Taylor)
- 3. THE GIRL NEXT DOOR 4:06 (BMI)

Produced by The Lincoln Conspiracy Recorded in New Jersey ©1987 Jersey Shore Records

GET THE LIGHT OF JESUS (In Your Heart)



L. & L. Lundstrom Music/SESAC

Trinity Music/SESAC

THE BLOOD WILL NEVER LOSE ITS POWER/ 4:50 Andrae Crouch

Andrae Crouch

Manna Music

RECORDS INTERNATION AL-Portsmouth

GET THE LIGHT OF JESUS (In Your Heart)



L. & L. Lundstrom Music/SESAC

Communique Music, Inc./ ASCAP and Pinnacle Music/ASCAP 3.58
UPINACLE MUSIC/ASCAP 3.58
Londa Hentges and Lowell Lundstrom
Lundstrom Music/SESAC

PECORDS INTERNATIONAL POTESTOUTH



"GOOD TIME TONIGHT"



MAINGROVE MUSIC

2. Bay It's You 2:53
3. Her Heart Got In the Way 2:54
4. What Love Can Do 3:44
5. The Family of Man 2:56
All Songs Written by Wesley Parker
BMI

WGROVE ENTERPRISES. 226 E. MAIN.



"GOOD TIME TONIGHT"



OIDE	<u> </u>			
	6. Love Must Know Hard Times*	3:02	×	
S S	7. Love Song	2:53	<u>.</u>	
Co.	8. All The Things America Should Be	3:23	N. W.	
5/	9. (Susquehanna River) Valley Song	2:37	Y.	у
SUBSIDIARY	10. I Only Wanna Be Your Friend	3:09	ct x	r
J.T.	7. Love Song 8. All The Things America Should Be 9. (Susquehanna River) Valley Song 10. I Only Wanna Be Your Friend ON All Songs Written by Wesley Parker BMI ANNGROVE ENTERPRISES. 226 E	MAIN. L	00.	



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Waitin' Our Turn DAISY JUG BAND

33 1/3 RPM STEREO P ε © 1980 F.U.B.A.R.



DM 81972 SIDE ONE

Recorded I ive at The Club Tapi

1. MTA	2:58
2. Feather Bed	2.33
3. Parakeets	4:03
4. Truckin'	1:57
5. Rocky Mountain High	4:29
6 Mountain Dew	4:38

Waitin' Our Turn DAISY JUG BAND

33 1/3 RPM STFREU © € © 1980 F U.B.A.R. Productions



DM 81972 SIDE TWO Recorded Live at The Club Cap i

1. Dead Skunk	2:40
2. Jug Band Music	2:58
3. Country Boy	2:42
4. Coney Island	3:21
5. Blues	1:44
6. Satisfied	2:39
7. Rocky Top	3:53
1. Rocky Top	

RARE ESSENCE LIVE IN 2004

SIDE A

Get Up (clean live) 2:27

(K. Wood, C. Garris, D. Ellis)

Funk Publishing Company, BMI

Get Up (clean studio) 3:40

(K. Wood, C. Garris, D. Ellis)
Funk Publishing Company, BMI

Dirt Off Your Shoulders 3:59

(T. Mosely, S. Carter)
Carter Boys Publishing, Virginia Beach Music,
EMI Music Publishing, W.B. Music Corp., ASCAP

www.RareEssence.com
© Ø 2004 Rare One Records
Distributed by liaison Records





7 4295-12005-1

RARE ESSENCE LIVE IN 2004

SIDE B

Hands High 3:20

(Clifford Ray Smith)

Tafari Music, Inc. PRS

Damn 8:30

(J. Smith, J. Grisby, S.P. Joseph, R. McDonald, C. Leonard)

White Rhino Music, ASCAP and BMI

www.RareEssence.com
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7 4295-12005-1



PVC EP 2

31 1/3 RM

1. PETE TOWNSHEND: Ascension Two 3:27

2. PETER GABRIEL: Across The River

7:09 3. XTC: It's Nearly Africa 3:56

1 - 0 EN FOR PLOTTING LAN. 2 - C FROM PROPERTY LAN. 2 - Langue - House Property Lan.

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THE WEST CONTRACTOR OF

coming from tribe amountations in

Marketerd by Jem Records No. Spatr. Pringle and



PVC EP 2

1. DAVID BYRNE: His Wife Refused 4:30

THE BEAT: Mirror In The Bathroom

3:00 3. RICO: What You Talkin' Bout 4:32

4. SHANKAR AND BILL LOVELADY: Himalavas 3:46

Ca 97335 Printed in U.S.A

American to 18 mg

JESUS IS THE GREATEST LOVE DEBRA THOMAS ALAFFITA

Side One



GREG RIKE PRODUCTIONS Altamonte Springs, FL.

1. JESUS IS THE GREATEST LOVE (3:25)

2. BLESSED BE THE NAME OF THE TRINITY (2:45)

3. PRAISE YE THE KING (2:45)
(D. Alaffita)

4. I WANT TO LIVE IN PARADISE (2:30)

5. JESUS IS THE GREATEST LOVE Instrumental (3:25) (D. Alaffita)

JESUS IS THE GREATEST LOVE DEBRA THOMAS ALAFFITA

Side Two



GREG RIKE PRODUCTIONS Altamonte Springs, FL.

1. JESUS LIVES IN ME (5:30)

2. I BELIEVE IN MIRACLES (4:00)

3. PRAISE GOD THE LORD OF HOSTS (5:00)
(D. Alaffita)

R.P.H.P.

RECORDS AND PUBLISHING, INC. 275 Reid Ave., Brooklyn, N.Y. 11233

Featuring Rev. Helen Harris As Vocalist



SIDE 1 ASCAP 4887050

THE PEOPLE NEED LOVE FOR EACH OTHER
THE CRUMBS
MOLD ME OVER JESUS
WHY IS THIS?
JEREMIAH'S FIRE
JESUS IS A SOULMAN

R.P.H.P.

RECORDS AND PUBLISHING, INC. 275 Reid Ave., Brooklyn, N.Y. 11233

Featuring Rev. Helen Harris As Vocalist



4887050

SIDE 2

ASCAP

I TOLD IT TO JESUS

I'M FREE

CHRISTMAS IN MY SOUL

YOU CAN TAKE IT WITH H.G.P.

YOU WILL NEVER MAKE IT ON GOOD DEEDS

CAN I GET A AMEN?

RECORDS ESSIE THE ROAD IS ROUGH

Essie Moss With The Bill Moss Concert Choir

SIDE ONE (SL-3026)



LPS-0179 ©© 1982 Jewel Record Corp.

1. I'LL LET NOTHING SEPARATE ME FROM HIS LOVE (6:30) (Essie & Bill Moss) Bilmo/Su-Ma, BMI ESSIE MOSS

2. SHOUT HALLELUJAH ANYHOW (4:49) (Essie Moss) Bilmo/Su-Ma, BMI ESSIE MOSS

3. I'LL SERVE THE LORD (For The Rest Of My Life)(3:28) (Bill Moss) Bilmo/Su-Ma, BMI ESSIE MOSS

4. WE'VE MADE IT THIS FAR (By The Grace Of God) (4:49) (Essie & Bill Moss) Bilmo/Su-Ma, BMI ESSIE MOSS

5. WHY? I DON'T KNOW WHY (4:15) (Essie & Bill Moss) Bilmo/Su-Ma, BMI ESSIE MOSS

Jewel RECORDS ESSIE

ESSIE THE ROAD IS ROUGH

Essie Moss With The Bill Moss Concert Choir

SIDE TWO (SL-3027)



LPS-0179 ©® 1982 Jewel Record Corp.

1. THE ROAD IS ROUGH (4:51)
(Bill Moss) Bilmo', Su-Ma, BMI
ESSIE MOSS
2. SOMETHING WONDERFUL HAPPENED
TO ME (4:53)
(Bill Moss) Bilmo', Su-Ma, BMI
ESSIE MOSS
3. MY FAITH (4:50)
(Bill Moss) Bilmo', Su-Ma, BMI

ESSIE MOSS
4. LORD JESUS SHOW ME THE WAY (4:19)
(Essie Moss) Bilmo/Su-Ma, BMI
ESSIE MOSS

Mark Kramer Trio
SIDE A
FUSION—JAZZ
Up (7:00)
Up (7:00)
Indian Island (7:43)

Two Rivers (6:06)

All selections by Mark Kramer © 1987 Lantern Circle Music, **BMI**

EAR-1005A

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Mark Kramer Trio Album

The Question (2:22) Out of This Came That (11:53)

All selections by Mark Kramer © 1987 Lantern Circle Music, BMI

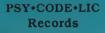


FAR-1005B

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PSY 8801-A STEREO 33 1/3 RPM ® & © 1988

PSYCODELIC RECORDS, Inc.

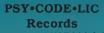


HOT SIDE

SOUL SEARCHIN' (ON THE PHONE)
(B. KOOB) 3:03

CROSSROAD

(R. KOOB & D. YOUNG) 2:46





PSY 8801-B STEREO 33 1/3 RPM © & © 1988 PSYCODELIC RECORDS, Inc.



HEAVY SIDE

MAN OF STEEL
(R. KOOB & D. YOUNG) 2:46

SONGS FROM THE STREET (R. KOOB & B. KOOB) 3:01

TRAM RECORDS

SIDE ONE



V. AFTER THE LOVIN' - BMI 2 NEVER, NEVER - ASCAP 3. HEAVEN MUST BE MISSING AN ANGEL - BMI 4. DON'T RAIN ON MY PARADE - ASCAP 5. SAY YOU'LL STAY UNTIL TOMORROW - BMI

TRAM RECORDS

SIDE TWO



- 1. IT HAD TO BE YOU ASCAP
 2. HUNDRED POUNDS OF CLAY I
- 3. YOU'LL NEVER KNOW ASCAP
- 4. DIO COME D'AMO ASCAP
- 5. THIS IS MY LIFE ASCAP



KIM MITCHELL SHAKIN' LIKE A HUMAN BEING

STEREO



ONE

P 1986 Atlantic Records

- 1. GET LUCKY (Boys & Girls) (4:04) Mitchell - Dubois
- 2. IN MY SHOES (3:34)
- Mitchell Dubois
- 3. ALANA LOVES ME (4:08) Mitchell - Dubois
- 4. PATIO LANTERNS (3:24) Mitchell - Dubois
- 5. THAT'S THE HOLD (3:59)

Strickell - Dubois

All songs published by Trelatunes, o division of Alert Music Inc. (CAPAC/ASCAP) except In. My Shoes published by Mork-Coin Music (CAPAC/ASCAP).

Mork-Coin Music (CAPAC/ASCAP).

STA-866027-SP

ANARHER COMMUNICATION

ANARHER COMMUNICA



KIM MITCHELL SHAKIN' LIKE A HUMAN BEING

STEREO



TWO

P 1986 Atlantic Records

- 1. IN YOUR ARMS (4:08) Mitchell - Dubois - Booth
- 2. CITY GIRL (4:04) Mitchell - Dubois
- 3. EASY TO TAME (4:12)
- Mitchell Dubois 4. CAMEO SPIRIT (3:32)

Mitchell - Dubois

5. HITTING THE GROUND (4:54)
Mitchell - Dubois

5. HITTING THE GROUND (4:54)
Mitchell - Dubois

All songs published by Trelatunes, a division of Alert Music Inc. (CAPAC/ ASCAP).

ST.A-866028-SP

ST.A-866028-SP

AMAGINET COMMUNICATION OF A PARAMETER COMMUNICA

STARES AND WHISPERS

Produced by Frank Wilson For Spec-o-Lite Productions
Executive Producer Larkin Arnold

33¹/₃ STEREO

P 1977 Capitol Records Inc.

SIDE 1 E-ST 11700

(E-ST1 11700)

MASTER OF LOVE (A. Posey—J. Powell) Screen Gems-EMI Mus. Ltd.
 LOVE MAGNET (Wieder—Footman—Wilson) Screen Gems—EMI Mus. Ltd.
 3. STARES AND WHISPERS (Footman—McFaddin—Wilson)
 Jobete Mus. (UK) Ltd.

FREDA PAYNE

STARES AND WHISPERS

INC. U.S.A. PEDDINENT Grace WI

Produced by Frank Wilson For Spec-o-Lite Productions
Executive Producer Larkin Arnold
*Produced by Tony Camillo For Camillo-Marcacci Productions

33¹ STEREO

P 1977

SIDE 2 E-ST 11700

(E-ST2 11700)

Capitol Records Inc.

 FEED ME YOUR LOVE (A. Posey—J. Powell) Screen Gems-EMI Mus. Ltd. 2. I GET HIGH (On Your Memory)* (P. Sawyer—M. McCleod) Jobete Mus. (UK) Ltd. 3. LOVING YOU MEANS SO MUCH TO ME (G. Abbott—R. Cason) Char-Joel Mus. Co./Tonob Mus. 4. BRING BACK

THE JOY* (G. Abbott—F. Payne) Char-Joel Mus. Co.
FREDA PAYNE



"JESUS AND I" VERGIA DISHMON

STEREO 33 1/3 RPM JAM 2000 A P)1984



Larry Addison Co-Produced: Fred Howard & Ray Smith

GIVE YOUR ALL 3:41

Larry Addison - Benee Music (BMI) NEVER ALONE 4:55

Larry Addison - Benee Music (BMI)

EACH STEP 2:28
Larry Addison - Benee Music (BMI)
I REMEMBER YESTERDAY 4:10
Howard Lemon
(All Rights Reserved)
Jamila Records © 1984
Enterprises Inc., P.O. Box 9363.



"JESUS AND I" VERGIA DISHMON

33 1/3 RPM



Fred Howard &

PRAISE THE LORD 5:10 Larry Addison - Benee Music (BMI)

JESUS AND I 4:47 Larry Addison - Benee Music (BMI)

Larry Addison - Benee Music (BMI)
HOLD ON 4:26
Larry Addison - Benee Music (BMI)
HE TOUCHED ME 4:27
William J. Gaither (ASCAP)

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Jamila Records

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STEREOPHONIC

TURNED ON CHRISTMAS

THE CANDY STORE

DECCA 47 SIDE 1

REG. U.S. PAT. OFF. MARCA REGIS RADA . MER D BY DECCA RECORDS . A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. JINGLE BELLS (P.D.)

2. WHITE CHRISTMAS (AS)

3. SANTA CLAUS IS COMIN' TO TOWN (AS)
4. WINTER WONDERLAND (AS)

5. THE LITTLE DRUMMER BOY (AS)

PRODUCED BY JOHN WALSH

STEREOPHONIC

TURNED ON CHRISTMAS THE CANDY STORE

DECCA 47 SIDE 7-12055*

REG. U.S. PAT. DEF. MARCA REGISTRADA . MER D. BY DECCA RECORDS . A DIVISION OF MCA. INC., NEW YORK, U.S.A.

RUDOLPH THE RED-NOSED REINDEER (AS)

2. I SAW MOMMY KISSING SANTA CLAUS (AS) 3. SILVER BELLS (AS)

4. FROSTY THE SNOW MAN (BMI) 5. AULD LANG SYNE (P.D.)

PRODUCED BY JOHN WALSH













- 1. "111"
- 2. "I Wasn't Afraid"
- 3. "Can't Fight the Feeling"
- 4. "Friends
 - 5. "Pretty Creatures"
 - 6. "Demons"



Aagoo Records





- 8. "Lost'
- **9.** "Swim"
- 10 "Wet lets"
- 11. "Building On"



J TOWN



RECORDS

406 W. Pascagoula St. Jackson, MS. 39203



Dr. Robert J. Walker MIRROR ON THE WALL

SIDE A

Exec. Producer
Or. Robert J. Walker
Produced by
LuValle Repson



JT 002

A production of Dr. Robert J. Walke Enterprises, ASCAP Stereo

- 1. I Just Want to Praise You Lord (3:30)
- 2. Love Song to Jesus (Duet 3:45)
- 3. You Ought to Praise Him (3:23)
- 4. God Still Works Miracles (2:30)
- 5. He Knows What It Means (4:50)

J TOWN



RECORDS 406 W. Pascagoula St. Jackson, MS. 39203



Dr. Robert J. Walker MIRROR ON THE WALL

JT 002

SIDE B

Exec. Producer
Dr. Robert J. Walker
Produced by
LuValle Benson



A production of Dr. Robert J Walke Enterprises, ASCAP Stereo

6. Mirror on the Wall (3:40)

7. Come Down and We'll Believe (4:20)

8. People, What's Going On? (3:05)

9. M-E-S-S-I-A-H (4:50)

10. Mirror on the Wall (refrain 2:00)

© 1990 Dr. Robert J. Walker

Keens dee

Tim Tim 2
Savannah Ghost
The Dialect of Paul Keens-Douglas



Ah Fire De Wuk 8:07 (live)
Savannah Ghost 12:00

Vibert Reach Home 4:10 (live)

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Made in Trinidad



Tim Tim 2
Savannah Ghost
The Dialect of Paul Keens-Douglas



Excerpt: Ent Dat Nice? 2:49 (live)

De Band Passing 2:21

Party Nice13:51 (live)

Ah Love Yu Island 4:42

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Made in Trinidad

KHIGHT MUSIC INTERNATIONAL

THE **CURTIS KNIGHT** BAND **LOVE ALBUM**

CKB STEREO DISC

SELECTIONS

CURTIS KNI

MORDS & MUSIC WAITTEN.



CKB-85-LA-MCM-80

WOX 5266, BILLERICA

SIDE ONE YOU TAKE ME HIGH LIFE NEEDS LOVE

SO THE TABLE OF A PANNE ALL FINANCIA RECORDS BY ERIKA RECORDS OF THE RECORDS INC. BELLEUREN TO THE SALT LAKE CITY TO THE V. WA 01821 U.S.A. LIFE NEEDS LOVE

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THE **CURTIS KNIGHT** BAND LOVE ALBUM

CKB STEREO DISC

SELECTIONS

NAITTEN, B & @ 1984 CURTIS KNIGHT

1985



CK 5-85-LA-MCM-80

WAITE TO BILLERICA, MA OT 827 100

THE CURTIS KNIGH

OUT THE WALL A COLOR OF THE RECORDS OF THE ACCOUNT OF THE ACCOUNTY OF THE ACCO MC BELLEUNER CHT, JERN SALT LAKE CHT, JERN SAL SIDE TWO QUESTION OF LOVE YOU ARE THE ONE SET OF THE PROPERTY OF THE PRO YOU ARE THE ONE

KNIGHT MUSIC INTERNATIONAL











THE THE

LOOK WHAT YOU'RE DOING TO THE MAN MELBA MOORE

Y JIM FRAGALE

emercury

STEREO SR-61321



Side 1



- 1. LOOK WHAT YOU'RE DOING TO THE MAN 2:4.
 2. SEARCHIN' FOR A DREAM 3:00
 3. Medley: (a) WALK A MILE IN MY SHOES/
 - (b) TWENTY FIVE MILES 4:05
 4. PATIENCE IS REWARDED 3:50
 5. YOU GOT THE POWER



TRIBUTED BY MERCURY RE

himajaur A







THE SOUL OF MBIRA

STEREO H-72054-A



STEREO SIDE ONE (21:55)

- 2. Taireva (4:02)
- 3. Nyamaropa (6:18)
- 4. Kuyadya Hove Kune Mazove (4:23)

PAUL BERLINER

PAUL BERLINER

® & © 1973 Nonesuch Records

PAVENUE. New York. New York recorded in Rhodesia by



THE SOUL OF MBIRA

STEREO H-72054-B

STEREO SIDE TWO (22:35)

- Mbiri Viri (5:53)
 Nhimutimu (4:00)
 Nyamaropa Yevana Vava Mushonga (5:00)
- 4. Dangu Rangu (4:22) 5. Kumakudo (3:06)

recorded in Rhodesia by

PAUL BERLINER Nonesuch Records



AFGHANISTAN Music from the Crossroads of Asia

STEREO H-72053-A

STEREO SIDE ONE (17:40)

- 1. Nan mai dowrai a wolei (4:18)
- 2. Mohammed dai nabiyano (3:30) 3. Bimar dil, kharab dil (3:35)
- 4. Dur az to az shab ta sahar (3:47)
- 5. Rain Song (2:13)

recorded in Rhopen
PETER TEN HOOPEN
POT 1973 Nonesuch Records



AFGHANISTAN Music from the Crossroads of Asia

STEREO H-72053-B



STEREO SIDE TWO (16:06)

1. Ze eshkat tark-e sar kardan (4:13)

2. Chard iafa mekoni av dilbar (5:55) 3. Song of the Cricket (2:54)

4. Bogzar dar pish-e to (2:51)

Radio Afghum.

Recorded in Kabul by PETER TEN HOOPEN

(a) & (b) 1973 Nonesuch Records

(c) & (c) 1973 Nonesuch Records

(d) Avenue, New York, New York



SIDE ONE	
H-72087-A	

Mig by	J	CRIES	
Elektra ,	SAVAN Mus	NNAH RHYTH sic of Upper Volta	MS
SII H-7	DE ONE 72087-A		STER (SP
mesuch Re	1. "Allah man d Bobo-Dyula 2. "Lemendi gy	logo" (God is Great) i tribe eba" (Lemendi docsn't ca	5:21 are) 4:04
cords, 9,	3. "Djongo" (K Kassena flut	amo (ribe assena dance music) te ensemble	±:02
Lo Sunser	4. "Abdulai" (C Mossi Kora 5. "Boli-Bana" (musician fro	God's Child) nic students (a well-known om Sikasso, Mali)	2:06 2:13
	Los Angeles, Celitor	logo" (God is Great) tribe tribe te ensemble tod's Child) tic students (a well-known om Sikasso, Mali) tribe ektra Asylum, Nonesuch Reco	ords ork Hen



SI	DE	TWO)
H-	72	087-	B

Fulani ensemble	5:37
"Wenlega" (a Mossi Dance)	4:38
Mossi tribe	3-17

AN ISLAND CARNIVAL Music of the West Indies



Music of the West Indies

SIDE ONE
72091-A

1. "Merengue." Jing Ping Band, Dominica 2:10
2. "Masouc." Village band, St. Lucia 3:45
3. "The Lizard." Calypso. Bamboo band, Young Island 3:35
4. "Mr. Walker." Calypso. Cocoa-lute band, Grenada 1:20
5. "La Rose song." Members of La Rose, St. Lucia 3:00
6. "Aguinaldo." Lopinot Serenaders, Trinidad 2:45
7. "Somebody, oh mouchay." St. Vincent 1:40

1977 Risksonsetter

1. "Merengue." Jing Ping Band, Dominica 2:10
2. "Masouc." Village band, St. Lucia 3:00
3:45
3. "The Lizard." Calypso. Bamboo band, Young Island 3:35
5. "La Rose song." Members of La Rose, St. Lucia 3:00
5. "La Rose song." Members of La Rose, St. Lucia 3:00
6. "Aguinaldo." Lopinot Serenaders, Trinidad 2:45
7. "Somebody, oh mouchay." St. Vincent 1:40

AN ISLAND CARNIVAL Music of the West Indies

SIDE TWO
72091-B

1. "Music for Shango." Trinidad 4:10
2. "Spiritual Baptists." Trinidad 4:45
3. "The Story of Marrdevirain." Guadeloupe 4:20
4. Tassa. Trinidad 3:15
5. Reel. Tobago 3:15

© 1977 Rikskonserter

On 1977 Rikskonserter

On 1977 Rikskonserter Music of the West Indies





Music for The Balinese Shadow Play Gender Wayang from Teges Kanyinan, Pliatan, Bali

STEREO H-72037-A



STEREO SIDE ONE (21:38)

1. Pemungkah (17:20)

2. Rébong (4:13)

played by MADE GRINDAM, NOMAN GRINDING,
WAYAN NYAMPUH, MADE LOCHANG
recorded in Ball by ROBERT E. BROWN

Things all the state of the st







BALLET MECANIQUE (George Antheil)
 Los Angeles Contemporary Music Ensemble
 Robert Craft, conductor

UR 134



Side A

2. SKETCH FOR PERCUSSION (Ronald LoPresti)

Manhattan Percussion Ensemble
Paul Price, conductor

MIGH FIDELITY

URANIA

1. TOCCATA FOR PERCUSSION INSTRUMENTS
(Carlos Chavez)

UR 134



Side B

2. OCTOBER MOUNTAIN (Alan Hovhaness)

Manhattan Percussion Ensemble
Paul Price, conductor

MIGH FIDELITY



ARNOLD SCHOENBERG

(1874-1951)

5 Pieces for Orchestra, Op. 16

STEREO

STEREO

H-71192-A SIDE ONE (25:33)

1. Vorgefueble (2:12) 2. Vergangenes (4:33) 3. Sommermorgen an einem See / Farben (3:58) 4. Peripetie (2:21) 5. Das obligate Rezitativ (4:28)

ANTON WEBERN (1883-1945)

Cantata No. 1, Op. 29

1. Getragen - lebbaft (alternating) (2:01)
2. Leicht bewegt (1:56) 3. Ruhig (3:29)

ANITA WESTHOFF, soprano
GUERZENICH CHORUS & SYMPHONY ORCHESTRA OF COLOGNE
GUENTER WAND, conductor
Recorded in Europe by

Recorded in Europe by CLUB FRANCAIS DU DISQUE, Paris



IGOR STRAVINSKY

(b. 1882)

STEREO



STEREO

H-71192-B SIDE TWO (15:43)

Dumbarton Oaks Concerto for Chamber Orchestra

1. Tempo giusto (5:4 2. Allegretto (4:4 3. Con moto (5:1

MEMBERS of THE LAMOUREUX CONCERTS ORCHESTRA GUENTER WAND, conductor

Recorded in Europe by CLUB FRANCAIS DU DISQUE, Paris

MANUEL DE FALLA (1876-1946) CONCERTO FOR HARPSICHORD, FLUTE, OBOE, CLARINET, VIOLIN, AND 'CELLO



1. Allegro

H-1135-A SIDE ONE

2:47

3:00

3. Vivace 3:59	
JEAN-CHARLES RICHARD, harpsichord	
HRISTIAN LARDÉ, flute; CLAUDE MAISONNEU'	VE, oboe
GUY DEPLUS, clarinet; GEORGES ALES, vio	lin
JEAN LAMY, 'cello	
VALOIS INSTRUMENTAL ENSEMBLE	
conducted by CHARLES RAVIER	
4. POUR LE TOMBÉAU DE PAUL DUKAS	3:40
5. HOMENAJE: LE TOMBEAU DE CLAU	
DERLISSY	2:18

6. SERENATA ANDALUZA

JEAN-CHARLES RICHARD, piano
a VALOIS recording, France

NONESUCH L RECORDS

MANUEL DE FALLA (1876-1946)



H-1135-B SIDE TWO

PIÈCES ESPAGNOLES

1. Aragonesa 2:40 2. Cubana 3:54 3. Montañesa 4:19 4. Andaluza 3:25

FANTASIA BAETICA 11:10

JEAN-CHARLES RICHARD, piano

a VALOIS recording, France



SOULED OUT

THE RIGHTEOUS BROTHERS

Prod. By Mickey Stevenson

Publ. By Mikim Music (BMI) of METRO-GOLDWYN-MAYER, INC. - HARDENT.

SOULED OUT

THE RIGHTEOUS BROTHERS

A Master Prod. Prod. By Mickey Stevenson

V6-5031 (MGS 1029)

- 1. I DON'T BELIEVE IN LOSING-3:02 (Ware-Basemore)
- 2. LOVE KEEPS CALLIN' MY NAME (Stevenson-Brown-Basemore-Ware)
- 8. (I Need) SOMEONE LIKE YOU-3:10 (Ware-Stevenson)
- 4. YOU BENT MY MIND-2:38 (Stevenson-Brown)
- 5. WITHOUT YOU I'D BE LOST-2:38

Publ. By Mikim Music (BMI)

TOWSION OF METRO-GOLDWYN-MAYER, INC. - Made His P.

Jasper James

"Places In Time"



All Songs Written and Arranged by JASPER JAMES Side One JJ 1001 © 1983 Just Jim Music ASCAP

TO BE AWAY 3:08
ROAD THRU UTAH 5:09
STERLING 3:16
JASPER 7:10

JUST JIM MUSIC IS A DIVISION OF JJM RECORDS

Jasper James

"Places In Time"



All Songs Written and Arranged by JASPER JAMES Side Two



JJ 1001 © 1983 Just Jim Music ASCAP

THE STRUGGLE 3:31
THE LADY NEVER CRIES 2:43
ONE MORE TIME 4:20
IN TIME 5:43
HERE'S TO THE MUSIC 4:50

JUST JIM MUSIC IS A DIVISION OF JJM RECORDS leasure



SMFP-8120

OLD BOTANY BAY

John Currie

Misic

oleasure



SMFP-8120

To the CONVICT'S TOUR OF HELL
Pele O'Shaughnessy

5: BOLD JACK DONAHUE
John Currie

John Currie

The action of the action of the control of t



33Д-032633



Вторая группа Цена 1 руб.

ZIURŲ ETHOGRAFINIS ANSAMBLIS

MERGYAKARIS. Scena iš etnografinio spektaklio Motula širdela. Vėlų vakarėlį. Subatėlęs vakaręlį Oi Onula. Kas apsakys. Sėjau rūtą. Vai tu, kasela Vai tu, sesyčiuke. Dainuok, sesula



33Д-032634



Вторая группа Цена 1 руб.

ŽIŪRŲ ETNOGRAFINIS ANSAMBLIS

MERGVAKARIS. Scena iš etnografinio spektaklio

(pabaiga). Vai Onula. Atskyrė sesulį Liūdnas man rytelis. Vai kai aš buvau DAINOS. Ne bet kokia mergelė aš buvau Kad aš turėtau. Iškasiau šulinėlį Nuo pucinų ir aviecių. Vai laukės laukės Daina apie Žiūrus



33CM-03043

CTEPEO



Третья группа **Цена 1 руб. 90 коп.**

B. GORBULSKIO ESTRADINÊS DAINOS

MANO PASAKA, RYTO IDILĖ, UGNELĖ ŠYENTA. Į PLATŲ KELIĄ SAPNAI, BALTAS RŪKAS, KLAUSYK SIRDIES (V. Bložės žodž.) N. Tallat-Kelpšaitė (1—4, 6, 7). A. Lemanas (5—7) Merginų vok. ansamblis «Daina»,

vad. F. Viskantas (1, 4, 5). Lietuvos Televizijos ir radijo lengvosios muzikos orkestras Dirigentas A. KONČIUS



33CM-03044



Третья группа **Цен**а **1 руб. 90 коп.**

CTEPEO

B. GORBULSKIO ESTRADINES DAINOS

ŽIBURĖLIS, MERGUŽĖLĖ — NE MERĞAITĖ, PIEMENAITĖ RIEŠUTĖLIAI [Y. Bložės żodž.]. ŠYYTI MEDŽIAI [R. Girkontaitės żodž.]. KALENDORIUS. AIDAS (R. Skučaitės żodž.]. MEILĖS YASARA [S. Žilbino żodž.]. V. Rakauskaitė [1—4]. O. Valiukevičiūtė [5, 6]. N. Tallat-Kelpšaitė ir A. Lemanas [7, 8] Lietuvos Televizijos ir radijo lengvosios muzikos orkestras Diricentas A. KONČIUS



33Д-030577



Третья группа Цена 1 руб. 60 коп.

LIETUVOS TELEVIZIJOS IR RADIJO ANSAMBLIS «ARMONIKA», vad. V. JUOZAPAITIS

MARŠAS [G. Butautas], ADYNĖLĮ NURAŠKYSIU [Y. Juorapaitis — P. Gaulė), POLKA [P. Dikčius] NEMISLINAU GERTI [liet, l. d., harm. V. Baumilas] TRANDIPOLKA [V. Juozapaitis] N. Božčiulis] ARNONIKOS VALSAS [G. Butautas] GROMATĒLĘ PARAŠIAU [V. Juozapaitis — S. Žilbinas] Solistai: B. Urbonas ir R. Vešiota [2, 6, 8], P. Bilevičius ir J. Čepulis [4]



33Д-030578



Третья группа Цена 1 руб. 60 коп.

LIETUVOS TELEVIZIJOS IR RADIJO ANSAMBLIS «ARMONIKA», vad. V. JUOZAPAITIS

MEDŽIOTOJŲ MARŠAS (J. Juozapaitis), MANO PYPKĖ [V. Juozapaitis — B. Dačiulis), ŠAPMAGIŲ POLKA [V. Juozapaitis), PER ŠILELI JOJAU [liet. I. d., harm. V. Baumilas), BOBUTĖS POLKA [G. Butautas] SENBERNIO DAINA (V. Juozapaitis — B. Dačiulis) POLKUTĖ (G. Butautas)

ATSISVEIKINIMO VALSAS (V. Juozapaitis) Solistai: B. Urbonas ir R. Vešiota (2), P. Bilevičius ir J. Čepulls (4), J. Čepulls (6)



THE COMPLETE MUSIC FOR SOLO PIANO GLENN GOULD

MS 7098



- 1. DREI KLAVIERSTUCKE, Op. 11
- 2. FUNF KLAVIERSTUCKE, Op. 23



THE COMPLETE MUSIC FOR SOLO PIANO GLENN GOULD

MS 7098



XSM 111568

- 1. SECHS KLEINE KLAVIERSTUCKE, Op. 19
- 2. SUITE FUR KLAVIER, Op. 25
- 3. KLAVIERSTUCK, Op. 33a KLAVIERSTUCK, Op. 33b











Electronic Music

Side A



33-1/3 RPM Stereo 29100.750 P 12485 AS 12485

1-5 Electronic Sounds, p. 19 sine wave triangular wave sawtooth wave square wave white noise 6 Nexus II, excerpt, David Dunn, p. 1 7 Fontana Mix, John Cage, p. 3 8 Extended Voices,

Toshi Ichyanagi, p. 10 Produced in association with Columbia Special Products Copyright ® 1975
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THE SPECTRUM OF

Electronic Music

Side B

33-1/3 RPM Stereo 29100.750 P 12485 BS 12485

- 1 Open Beauty, excerpt, Don Ellis, p. 11
- 2 Poeme Electronique, Edgar Varese, p. 18
- 3 Dripsody, Hugh LeCaine, p. 11
- 4 Stinger, Dave Fredericks, p. 20
- 5 Festival of Beautiful Waters,
- Olivier Messiaen, p. 31 6 Sonic Contours, Vladimir Ussachevsky.
- p. 31 7 Gargoyles, excerpt, Otto Luening, p. 31

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STEREO 33 1/3

NEW DIMENSIONS **MUSIC**

SOUND, BERT. AND FEELING

LISTENING FOR SOUND, BEAT, AND FEELING

MADE IN U.S.A.



₱ 1976 Litton Educational Publishing, Inc. ISBN-0-278-42221-7

SIDE A RECORD 7

Band 1 p. 14 VARIATION IV Band 2 p. 15 BALL OF CONFU-Band 3 p. 103 CHORALE NO. 8, CANTATA NO. 80 SION Band 4 p. 18 CHORALE, L'HISTOIRE DU SOLDAT Band 5 p. 25 AT A CERTAIN CHURCH Band 6 p. 38 ossociotion with RECORD PROD Band 7 p. 38 OH, WHAT A Band 8 p. 38 TONIGHT BEAUTIFUL MORNING

NEW DIMENSIONS **MUSIC**

Como SOUND, BERT, AND FEELING

LISTENING FOR SOUND, BEAT, AND FEELING

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RECORD 7 SIDE B

RECORD REODUC Band 1 p. 87 RECONNAISSANCE Band 3 p. 60 POP! GOES THE WEASEL SYMPHONY NO. 8 IN F MAJOR, SECOND MOVEMENT

OSSOCIOTION WITH

STEREO RA-1003

AERŌ SPACE R E C O R D S

RAY ANTHONY

A "TRIP" THROUGH 50 YEARS OF MUSIC

(Recorded Live - In person)

- 1. VEHICLE
- 2. HOLD ON I'M COMING
- 3. GET READY
- 4. IT'S IMPOSSIBLE 5. AQUARIUS



SIDE

- 6. LET THE SUNSHINE IN
- 7. EVERYTHING IS BEAUTIFUL 8. EVERYBODY'S TALKIN'
- 9. SING SING SING
- 10. TOOT TOOT TOOTSIE GOODBYE
- 11. I WANNA BE LOVED BY YOU 12. BLACK BOTTOM
- 13. VARSITY DRAG
 - 15. TUXEDO JUNCTION

331/3 RPM

STEREO RA-1003

AERO SPACE R E C O R D S

RAY

A "TRIP" THROUGH 50 YEARS OF MUSIC

(Recorded Live - In person)

- 1. JUKE BOX SATURDAY NIGHT
- 2. FLAT FOOT FLOOGIE
- 3. BEI MIR BIST DU SCHON
- 4. OPUS ONE



SIDE 2

- 5. TAKE THE "A" TRAIN
- 6. SPANISH FLEA
- 7. TIJUANA TAXI
- 8. SPINNING WHEEL
 9. LUCRETIA MOCEVIL
- 10. SMILING PHASES
- 11. FREE 12. LOVE STORY
- 13. OH HAPPY DAY

Musical



ge sociate

STEREO

JOHANNES BRAHMS

(1833-1897)

MHS 4115 SIDE 1



(24:00) 33 1/3 RPM

COMPLETE SYMPHONIES, VOLUME I

Symphony No. 1 in C Minor, Op. 68 (beginning)

- 1. Un poco sostenuto. Allegro (14:10)
 - 2. Andante sostenuto (9:45)

Slovek Philhermonic Orchestra L'udovit Rejter, Conductor Licensed from Opus 91 10 0634

MUSICAL HERITAGE SOCIETY, INC. 191

Gleen



JOHANNES BRAHMS

MHS 4115 SIDE 2



(22:05)33 1/3 RPM

COMPLETE SYMPHONIES, VOLUME I Symphony No. 1 in C Minor, Op. 68 (conclusion)

MUSICAL HERITAGE SOCIETY, INC., 1979

BUSICAL



Societ

STEREO

JOHANNES BRAHMS

SIDE 1 (24:44)



MHS 4116 33 1/3 RPM

COMPLETE SYMPHONIES, VOLUME I Symphony No. 2 in D Major, Op. 73

Allegro non troppo (15:24)

2. Allegro non troppo. L'istesso tempo, ma grazioso (9:15)

Slovak Philharmonic Orchestr L'udovit Rajter, Conductor Licensed from Opus 9110 0535 P Opus 1978



MIGICAL





Sucie

STEREC

JOHANNES BRAHMS

SIDE 2 (15:22)



MHS 4116 33 1/3 RPM

COMPLETE SYMPHONIES, VOLUME I

Symphony No. 2 in D Major, Opus 73 (conclusion)

Procto ma non accai (5:22)

2. Allegro con spirito (9:55)

Slovak Philharmonic Orchestra L'udovit Rajter, Conductor Licensed from Opus 9110 0535

Musical Heritage Society, Inc., 1919



Music is Our Message ©1977 Tony Carter Ent.

IF I CAN HELP SOMEBODY GWEN CARTER

TCA 103 (TCA 41078 I) Executive Producers: Barbara Darden & Clyda G. Carter Co.-Producer Calvin Carr for Tony Carter Enterprise

Side 1 STEREO/MONO @1978 TCS Records Carters Music BMI

- 1. If I Can Help Somebody
- 2. Oh How I Love Jesus
- 3. Wade In The Water
- 4. A Change Is Gonna Come
- 5. God Is So Good To Me (Vocal)

Po. 3218 Walnut St., Philos.



Music is Our Message © 1977 Tony Carter Ent

IF I CAN HELP SOMEBODY GWEN CARTER

TCA 103 (TCA 41078 4) Executive Producers; Barbara Darden & Clyde 3. Carter Co-Producer Calvin Carr for Tony Carter Enterprise

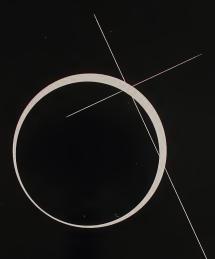


Side II STEREO/MONO @ 1978 TCS Records Carters Music BMI

- 1. God Is So Good To Me (Instr.)
- 2. Learning To Lean
- 3. You Can't Make Me Doubt Him
- 4. He
- 5. Learning To Lean (Encore)

Pecords, 3218 Walnut St., Philos. 90.

Upsetters



LIMITED EDITION

ลงอา์า์ยag<mark>ี</mark>บั

Rick Steele Vocals John Tilden Guitar Ron Reid All Keyboards, Vocals Sandy Chochinov Bass Craig Kaleal Drums
Backup Vocals by Liz Tilden & Gary Taylor
Recorded at QUEST STUDIOS in Oshawa, Ontario, Canada Engineer

All songs written by The Upsetters.

Cover & Design Robert VanNood

Side 1

WHEN I LOOK INTO YOUR EYES EVERY BROKEN HEART

Side 2

WE'RE NOT GIVIN' UP SHINE ON

Upsetters Publishing, Capac. Rick Steele Music, B M I C Produced and arranged by The Upsetters for Day One Productions.

We Wish to thank all those who have believed in this effort.

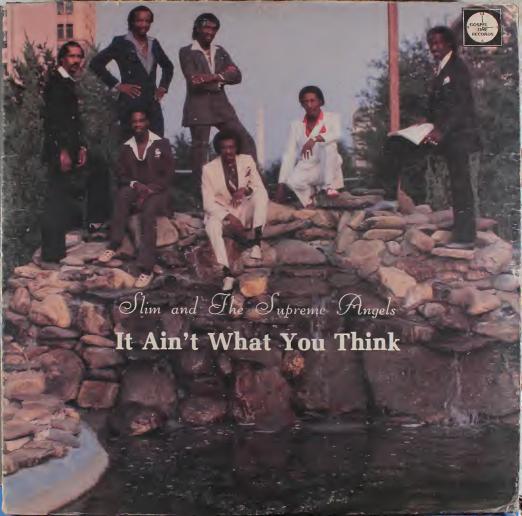
Special thanks to lan Day for covering all the bases.

Thanks to all those whose names could go on forever.

นี้pseliers

Personal Management: Ian Day, DAY ONE PRODUCTIONS 370 Walmer Road Toronto, Ontario Canada M5R 274





Slim and The Supreme Angels

It Ain't What You Think

MEMBERS

Howard Hunt, Jr. Robert Lee Hightower Tommy Seymore Kevin Cloud Bob Evans Daniel Scott Eddie Johnson

MUSICIANS

Robert Lee (Sugar) Hightower (Guitar) Kevin Cloud (Bass) Bob Evans (Keyboard) Eddie Johnson (Drums) Added Musicians: Rev. Haran Griffin Glen Holmes (Drums)

SONGS

Side One

- 1. The Life I Sing About
- 2. It Was Too Late
- 3. There's Not A Friend (No Not One)
- 4. Soon One Morning

Side Two

- 1. It Ain't What You Think
- 2. The Lord Is Blessing Me, Right Now
- 3. Yes Lord
- 4. Do Lord Remember Me
- 5. Ain't That Good News

COMMENTS: I've been enjoying gospel music all of my life, in concert, on T.V. and on radio, but listening to Slim and The Supreme Angels, never ceases to amaze me. All of the L.P.'s are fantastic!, but this one takes the cake. It's exciting, full of energy and filled with the fire and the Holy Ghost. I've worked with lots of groups, in the gospel field, but "Slim and The Supreme Angels are tops", and a very clean living group of young men. It has been a pleasure working with them.

PRODUCED AND MIXED BY: Rev. Heran Griffin ENGINEERED BY:

RECORDED AT-

Nathanial Baldwin & Rev. Haran Griffin Talk of the Town Recording Studios, Jackson, Mississippi

GROUP ADDRESS:

The Supreme Angels

205 N.C. St. Goldsboro, N.C. 27530

Distributed by GT Records 406 West Pascagoula Streat Jackson, MS 39203 (601) 352-0091



Gospel Times Records LP 00232



CONNIE FRANCIS LIVE AT THE SAHARA IN LAS VEGAS

Lou Racil Orchestra / Conducted by Ine Mazzu

Side 1:	Side 2:
Opening 1:03	1. I Left My Heart In San Francisco*3:50
1. Once In A Lifetime	2. Mama*3:39
3. My Heart Reminds Me*/Yesterday3:20	3. Will You Still Be Mine*2:15
4. La Bamba**2:12	4. Who's Sorry Now*2:11
5. Sunrise, Sunset3:18	5. Al Di La*3:02
6. Please Don't Sell My Daddy No More Wine/ Gotta Travel On**/I Can't Stop Loving You/ Queen Of The House4:41	6. Up Above My Head**/Glory Glory**/ Light Of Love**2:45

Arranged by Joe Mazzu, Don Costa, Marty Paich Warren Meyers, Joe Mele and Sammy Lowe All Compositions BMI except (*) ASCAP (**) Traditional

Produced by: Tom Wilson

Editing Engineer: John Cue Director of Engineering: Val Valentin Remixing Engineer: David Greene Cover Photo: Anthony Cook

CONNIE FRANCIS AT THE SAHARA

Miss Connie Francis is a rare performer in this present musical age. She is one of the very few who have graduated successfully from the field of "pop" music to become one of the world's foremost theatre and night club entertainers. In doing this, she has not only gained a whole new public but has retained and even added to her vast following in the pop music field.

To become a star in night clubs is no easy matter, and few female record artists ever achieve any degree of lasting success in this direction. A couple of hits can easily skyrocket them to stardom and the big money for a short time, but it takes considerably more than this to remain a headliner in this most difficult side of show-business. For singing songs is just not enough—a singer must also be able to entertain for an hour at a time and, at the end, still have them velling for more.

I have seen Connie Francis develop over the past few years from just such a young singer of songs to the big star she assuredly is today. We, at the Sahara Hotel in Las Vegas, are proud that she is one of our most consistent box office attractions and the program she has selected for this album proves that this is no accident or momentary SUCCESS

Connie chooses her own program of songs and has developed an intuitive awareness of just what is right for a particular audience. Her new act, recorded live on the stage of the Sahara's world famous Congo Room before over 800 patrons who chose to see her in prefer-

ence to seven outstanding stars at other Las Vegas Hotels, attests to her good taste and meticulous care. The enthusiastic audience reaction, as caught by MGM's engineers, confirms the impact her songs have made

Night clupbers, especially those in Las Vegas, who have the world of entertainment to choose from, are renowned to be the most difficult to please. Connie Francis not only pleases them-she captivates them as few female singers are able to do.

All the moods and great versatility of Connie Francis are contained in the songs she sings in this album. From the rousing Once In A Lifetime with which she opens the show to the poignant Mama, a dramatic ballad hit she sings in Italian. It is also one of her most requested numbers. Even if you are not a devotee of country music you'll go for the medley in which she sings Gotta Travel On, I Can't Stop Loving You and her version of Roger Miller's rousing King Of The Road. These are the kind of songs that launched her career and of which audiences in the most sophisticated c'ubs never seem to tire. Then there is the great Beatle song Yesterday, the rocking La Bamba and many more to round out a great show.

It was my distinct pleasure to work with her on the production of the show from which the excerpts for this album were taken. If you have never seen her perform in person, this LP should inspire you to do so soon. If you are fortunate enough to have already seen her, especially at the Sahara Hotel, then this will become, as it has for me, a treas-Stuart Allen ured memento of that experience.

Entertainment Director, Sahara Hotel





VOL.6

DELUX ECHO STEREO 革命性廻聲立體効果音響

THE STUDENT SOUND VOL. 6 學生之音(第6集) HA-008 THE GOLDEN HITS IN 69'(SOUL & A GO GO) THE VENTURES

投機者大樂隊金唱片名曲集

A 面 1. HAWAII FIVEO 夏威夷 05

2. DIZZY 眼花撩亂

3. MIGHTY QUINN 偉大的昆

4. RUNAWAY 跑開

5. RED RIVER ROCK 紅河谷

6. SECRET AGENT MAN 無敵情報員

B面 1. SQUAD CAR 一聲汽笛

2. KIMI TO I'TSUMADEMO 夕陽西沉

3. KOYUBI-NO-OMOIDE 藍寶石之戀

4. WALK DON'T RUN 別跑

5. PIPELINE 管路

6. WOOLY BULLY 虎你捕你



HA-00 I



HA-002



HA-003



HA-004



HA-005

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THE RETURN OF

ROGER MILER FEATURING KING OF THE ROAD AND DO-WACKA-DO

SWL-IO37



THERE I GO DREAMIN THAT SITHE WAY IT'S ALWAYS BEET I
REINCARNATION FAINT THAT FINE I DUR HEARTS WILL PLAY THE MUSIC
ATTA BOY BIRL FYOU CAN'T FOLLER SHATF IN A BUTFALD HERD
HARD HEADED ME FAS LONG AS THERE SILA SHADOW



THE RETURN OF

ROGER MILLER

As a comparer and as a performer Roger Miller is one of the most gifted young tale it in the record industry's horizon. Althoughnet a newcomer (he wrote "in the summertime" which Andy Williams hit with a few years ago) his unique lyrics and inventive way with a melody and vocal gimmicks have finally been recognised by the public. He wan over the entire trade (both pop and country) with his novel "Dang me" side and seems to be further enlarging his following with his current hii "Chug-a-lug." He penned these hits pl is the ten other songs in the album. Roger is one of the most sought-after guest artists on the TV scene this year, In the post few weeks he appeared on the Johnny Carson, Ernie Ford and Jimmy Dean Shows and is set for the Andy Williams IV'er in the near future.



工廠登記證 商業登記證 營業登記證 北縣 商 甲 字 第 二 五 五 號 廠 址:三重市重新路三段八五號

Side 1:

And You Had A) DO-WACKA-DO (Roger Miller)	1:4:
ATTA BOY GIRL (Roger Miller)	1:5
REINCARNATION (Roger Miller)	1:5
HAT'S THE WAY IT'S ALWAYS BEEN (Roger Miller)	1:3
AS LONG AS THERE'S A SHADOW (Roger Miller)	2:0
IARD HEADED ME (Roger Miller)	2:3
IN'T THAT FINE (Dorsey Burnett)	2:3

Side 2

\$ide Z: ·	
KING OF THE ROAD (Roger, Miller)	2:25
YOU CAN'T ROLLER SKATE IN A BUFFALO HERD (Roger Miller)	1:48
OUR HEARTS WILL PLAY THE MUSIC (Roger Miller)	1:59
LOVE IS NOT FOR MF (Roper Miller)	2.11

IN THE SUMMERTIME (You Don't Want My Love) (Roger Miller) 1:44

THERE I GO DREAMIN' (Dorsey Burnett) 1:



鐘聲唱片廠出品



LEONARDO PANIAGUA\VOL. 6

DISCOLOR RECORDS

CON EL CONJUNTO HNOS. PAREDES

LADO A

- 1-PEDACITO DE MI VIDA 2-ACARICIAME
- 3-QUERIDA MIA
- 4-COMO AYER AMANTES 5-YO NO ME MUERO

LADO B

- 1-SIGUE CON TU DINERO 2-PAGINAS DEL ALMA
- 3-SOMOS DE LOS DOS
- 4-ALGO DE MI 5-OLVIDA TU RENCOR

CATALAGO DE L.P.'S - 8 TRACK & CASSETTES DE LEONARDO PANIAGUA







010

4369

4381





4386

4394

Mfg. & Dist. in U.S.A. by Kubanay Publishing Corp. (P) 1979

Production by Rhadames Aracena



As the Aposite Paul stated large 400. At the first stronger second, the dead in Obries shall state the first stronger with their state ment that for dis-tinct with the paul stated large 400. At the first stronger of the first stronger with the state ment that for disfield shall now what are a seem of terminal market completely depather with Dame to more than the complete of making shell Spanks to a Sperson that I have known for the early years on a freed root brother in the large He was shown to the early years on a freed root brother in the large He making with the great class has been a substraint to discussion. Note to let or a said litting experience as you below to those voices sing to the plan for this lead.

Rev Jonathan Greet Postor of Cathedral of Faith COGIC

I would like to give thanks to find for this ow 7th about with Savey Records. Versel to their early of you record borrers for your copper that you have given to the Service temple that the latest the service control to the service that the service control to the service that the service control to the serv

Turple fluids Ministry these seven terri. Livner nibbari a frage that in this shows fool and increal serving for each of you. Liver that you was open your heart and let these associates. Learnet to allow them the Secretal Temple Course of Deliveration Lander for your prayers, and may

voices speak to you.

To our spire did clear, schoil you for a yea very distant.
Lest hat on least 4 very to the last fire. When English. Decade Mallory, 36 the councilors and port for Revival Temple Mass Choir. our treeds who came and stood with us in the offert.

To God Be The Glory BISHOP JEFF BANKS

MUSICIAN CREDITS

Piono & Synthesizers: Jemes Perry ADDITIONAL VOICES Drums: Jeff Davis Sabrynaah Pope Annette Evens

Wilda Bartley

Barbara Bell Vincent Freeman

Joe Briscoe Kenneth Green Lee Ann Davis

Gail Little Wency Terry

Nancy Jackson

Sharon Randalom

Joan Lott

Beverly Richardson

Droms: Jeff Usivis Drogan: Carlton Pope & Dennis Bines Bass: Wendell Crawford Bass Dverdobs Wendell Crawlord & Vernon Crows, Mr. Bass detrooms, vender browled & Veroon Lovel, Director, Toronda Seawright & Boy, Wilton Biggham Guest Director: Diane Pope

Ophym & Vocal Arroguesiats: James Parry
Resorted law in REVVIA TRAPIC CENTER DE DELIVERANCE Recorder Cerebing by Aurasonic Recorders by Steep Renals number enough of any agent Record Studios, N.Y.C.
Deerdubs recorded at Secret Sound Studios, N.Y.C.

Engineer: Andy Marvel engineer: Anny Was Vet Mixed at: Muscle Shoats, Alabama Engineer: Jerry Masters Mixed by: Rev. Million Bigghem

Mixed by Mee's Mindes language Moder's Design Associates. Contact: Revival Temple P.D. Box 3588 Elizabeth, N.J. 07207 (201) 926-0871

SIDE A

- 1. Caught Up In The Rapture Soloists: Rev. Milton Biggham/Donald Malley
- Solects: Rev. Malton Bigohem/Denald Maltov/Nancy Jackson. 2. You Can Make It If You Try
- 3. I Couldn't Keep It Too Myself
 - Solvists: Perry Boyd/Vincent Freeman
- Solester: New Milton Birgobam/Donald Matter-Narr: Sinkop Jeff Banks 4. I'll Be Alright 5. Lets Go Back (To The Old Landmark)

Solvists: Borathy Johnson Joe Briscoe

SIDE B

- 1. Put Your Time in (Payday is Coming Afterwhile)
- Soloists: Bonald Malloy 2. He'll Make It Alright
- Soloists: Minister Johnny Shipley 3. Talk To God (All Things Are Possible)
- Soloists: Perry Bayd Barbara Bell
 - 4. Here Am I
 - 5. Guide Me Oh Thy Great Jehovah Sololsts: Cheryl Lynn Trusdale

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Produced by: Jamos Perry Executive Producer: Rev. Milton Bigghera





Savoy Records, Inc., Suite 428, 611 Broadway, N.Y., NY 10012 Manufactured and distributed by Malaco Records, Jackson, MS 39306

CALYPSO BARBARA



THE VERSION



In Honour of Mr: John Uloun For this Constructive Critiscism

THANKS TO ALL

Kings Electronics
Kasmir
Boolchands
Penny,'s
Indian Commerce
Richard Gibson
Mr. Boosman
Lal Sachden Satan
Little Europe
Arts & Gem
Gems Land
Carribean Gems
Klas Electronics
Omni Jewellers
New York Fashions

SIDE "A"

Leave The Indians Alone Advise to Woman Calypso Slavery Run Oscar Run (Koto)

SIDE "B"

Come Miss Tourist Get The Feeling No Drug's (Koto)

CALYPSO BARBARA



King Koto

THE VERSION



Thanks' To Mr: Leroy Uloun Who's responseble for The musicol ortistry on this recording

Musicions'
Anthony thewet - trumpet
Mario Brown Keyboard
Mickey Stokes - Drums & Percussions

Musical Aranger & Director Leroy Ulaun & Bassman

Engineer Malcom Conrad Recorded At Bronese Studio ST. Maarten

Mixed in Aruba at: Aruba Recording Studio Mixing Engineer: Anthony Laclé

Special Thanks' to: Franklin (IL Maestro) Granodillo For Rearrangment of Horns &. Keybaards' in come miss tourist and get the feeling

All tunes writhen by arbara Nes bitt (Calypso Barbara) usan Barlow



Arranged by Harold Wheeler ♦ Produced by Harold Wheeler for Grypbon Productions, Inc. ♦ Executive Producer: Nat Shapiro

SIDE A

Golden Oldie (3:25) ♦ We Have Your Size (2:20) ♦ In My Way (3:47) ♦ Luoking for the Magic (3:00) ♦ All the Dreams (4:39) ♦ In My Mind (3:26)

SIDE B You're What I Wanna Get Used To (3:20) • Make Him Mellow (3:16) • Café la vic (3:10) • Ladies Man (3:14) • Dreaming You Home (3:12) • For the Length of a Song (1:49)

All songs composed by Susan Barlow

Public performance clearance—ASCAP

A & R Supervision: Walter Alshuk ♦ Recording and Re-Mix Engineer: Mike Moran ♦ Recorded in RCA's Studio "C," New York City Designer: Craig DeCamps ♦ Photographer: Nick Sangiamo ♦ Art Director: Acy Lehman

FEATURED MUSICIANS:

David Dutemple—Fender bass • John Tropea—electric guilar, mandolin and star • Jerrs Friedman and Jeff Mironov—electric guilars on In My Mind and You're What I Wanna Get Used To Allan Sebwartsberg—drams • A rabur Jenkins, Jr. and Gordon Gottlich—percussion
Garnet Brown and Eddie Danich—Discinded Band
All keyboards, vocals and acoustic guitar performed by Susan Barlow
Linda November, Arthern Martella and Vivian Cherry—background vocals

Special thanks to our sound consultant STEVE SCHEAFFER for his help at the sessions and the mixes. And a very special thanks to Sidney Beckerman for finding Susan in the first place.



Susan Barlow (composer, author, singer, planist (good), guitarist (adequate). Resident of Brooklyn, New York where she was born in late 1940s. Writes contemporary, idiomatic, personal songs. Sings clearly. Studied psychology. Lives quietly with young son. A very private person, she doesn't like liner notes. TMK(S) * Registered • Marca(s) Registrada(s) RCA Corporation • © 1975, RCA Records, New York, N.Y. • Printed in U.S.A.

GOLDEN OLDIE

The man on the radio
Is playing our song—
He called it a golden oldie . . .
You know,
He must be wrong . . .

Do me a favor, make it louder
My baby liked it loud and clear
Do me a favor, make it louder
I want my baby to bear The man on the radio Who's playing, Playing our song . . .

Playing our song . . . I've been sitting here, busy doin' nothing Been busy doin' lots of nothing Been busy doin 'lots of nothing
Since be's gone—
I've been rememb'ring all of the things
We used to like to share—
How we used to sing along,
Whenever they would play our song—

The man on the radio . . . etc. Do me a favor, make it louder . . . etc. Do me a favor, make it louder . . . etc.
I keep boping be'll miss me
When he bears it,
And it'll do the same to bim,
Like it does to me
Or am I just a golden oldie,
A near-forgotten melody
Just something else to sing along
With all the other old-time songs . . .

The man on the radio . . . etc. Do me a favor, make it louder . . . etc.

WE HAVE YOUR SIZE

Lately you bring her your love
And she sang . . .
We have your size in lovin'
Please inquire, inquire within
We specialize in suffing just like a glove
And when you're needin' a friend
We have your size
Multiple col ors—colorful multitudes
Of styles to try . . .

Imagine . . .

Walking along on your way . . . etc. And she sang . . . We have your size in lovin' Please inquire, inquire within We specialize in suiting Just like a glove

IN MY WAY

My, my, my,
You're lookin' real fine
I can see you're bappy—
Well, it's sure about time...
The way that I treated you

The way that I treated you Sure was a crime, but In my way It wasn't the right way, but In my way I loved you

My, my, my,
The things that I've done
But with all the trouble
Well, I gave you some fun . . .
I'd sure be a liar, if I said
You'd been the only one, but In my way It wasn't the right way, but

In my way I loved you I loved you
Been so 'usy thinking 'bout you bahy
Just about all—all of the time—
Has it been the same for you?
Try me baby, I've heen changin'
Losin' you lit up my mind
And I swear that this time,
I'll be true...

My, my, my,
You're lookin' real good
If you still wanna love me
Well, I wish you would .
I'd sure like to touch you
If only I could, 'cause In my way It waso't the right way, but

In my way I loved you— In my way, in my way Susan Barlow

LOOKING FOR THE MAGIC

Magic in a rabbit burrow
If you think you'd like to follow
If you think you'd like to see me
That is where I'll be
Looking for the magic . . .

Won't you come For the day, Or stay awbile, Stay awbile with me

Underneath a white umbrella
If you think you'd like the color
If you think you'd like to see me
That is where I'll be
Looking for the magic . . .

Won't you come For the day, Or stay awbile, Stay awbile with me

Stay awhile with me
Underneath a white umbrella
If you think you'd like the color
If you think you'd like to see me
That is where you'll be
Looking for the magic, with me...
Looking for the magic... Won't you come For the day,

Or stay . . . ALL THE DREAMS

All the dreams you never made happen Happened to find you in the streets again Walk a bit slower Dreaming is over Life has you live in the streets again

Life has you live in the streets again
Every dream that faded
In the light of someone's laughter
Just a phantom fantasy or two...
From today and after
Reality has won you —
Are you just wiser now
Or are you just tired? All the dreams you never made bappen Happened to find you in the streets again Walk a bit slower

Dreaming is over Life has you live in the streets again Life has you live in the streets again

IN MY MIND

I found myself thinking of you today
It doesn't pay
I do it, anyway
I think about the way you looked at me

The day we met I can't forget

i can'i forget.
Vou've got a way of stayin' with me
In my mind,
Cause in my mind, you're in my life,
And you still love me
And you still love me
Ou know the way the shadows grow so tall
That's my love,
Growing just hat way for you
Until the fall
Jill recall

It's just my oversleeping,
Shadowing my mind,—
'Cause in my mind, you're in my life,
And you still love me I've been oversleeping too many mornings My mind's been oversleeping since you're gone I've been oversleeping too many mornings My mind's been oversleeping much ton long You've got a way of staying under my pillow You've got a way of staying in my mind You've got o way of staying under my pillow You've got a way of staying with me, In my mind...

It found myself thinking of you today
It doesn't pay
I do it, anyway
I think ahout the woy you looked at mo
Tho day we met
I can't forget

You've got a way of stayin' with me In my mind 'Cause in my mind, you're in my life, And you still love me . . .

SIDE B

YOU'RE WHAT I WANNA GET

USED TO You're what I wanna get used to You're what I wanna get tired of And, in a wbile, When we get re-inspired, You're wbat I wanna love You're wbat I wanna love

Tou're what I wanna love
You're what I want
When the day is done
And the nighthime comes on
Like somebody acbin' for love—
And I just know that you know my meaning
'Cause I see it in your eyes . . .

Caute 1 see it in your eyes...
You're what I wanna get tired of
And, in a wbile,
When we get re-inspired,
You're what I wanna love
You're what I wanna love You're what I wanna get used to ...
You're what I wanna get tired of ...
You're what I wanna get used to ...
You're what I wanna get used to ...

MAKE HIM MELLOW

I think he's tired
I think he's cold
I think he's bungry
For somebody to hold
I'm gonna do my very best
To make him mellow—

To make bim mellow— He's had bis troubles He's had bis cares Turning bis corners, Climbing bis stairs I'm gonna do my very best To make bim mellow...

I'm gonna do my very best To make bim Mellow

CAFE LA VIE

No no no no no no no no no ... etc. The very day I was born
I started looking for someone like you—
To tell the truth,
I've bad quite a few, in between . . .

I see you staring at me You think I'm stuck here, in Café la vie Singing and chasing indefinitely After love . . .

Na na na na na na na na . . . etc. Na na na na na na na na eec.
I'm tired of guys
With nothing but eyes for loving
And lies for leaving me way behind—
Let's play it by ear
And time will make clear enough
If we'ro near enough
To each other's kind

Although it's smoky in here I'm used to spotting the guys with vencer, The frozen toughies Who melt real fast, after love— This is the lnst song I sing Before they bring down the curtain tonight Both me and Café la vie invite your return— After hours . . . And ofter o little loving . . . Maybe you'll stay . . .

Head by seemission.

Na no na na na na na na . . . etc.

LADIES MAN He's a ladies man
And I'm just a lonely lady
If he stays all night
—ob boy—
That's my lucky day

I gave him so much I gave bim so mucb
—guess I was crazy —
But I thought I could
Make bim love me . . .
Now my ladies man wants more
Of a lady than me Hard to close your eyes

To all that a man can give you Hard to open your eyes After be's kissed them closed He gave me so much
—in the beginning—
Ladies men give like crazy
Til they're sure of winning

Now my ladies man wants more. Now my ladies man wants m He wants more, and better, Than I can give bim— I wanted to be the one to keep bim bappy I wanted to be the one to be bis only one—

to be bis only one—
He gave me so much
—in the beginning—
Ladies men give like crazy
Til they're sure of winning..
He's a ladies man
And I'm juxt a lonely lady—
Now my ladies man
Wants more of a lady than me

DREAMING YOU HOME Feels like forever

Toat I've been waiting

For some kind of power

To bring you bome—

I don't deny you your freedom to roam— Don't you deny me my Dreaming you bom

Dreaming you bome Dreaming you bome Every night Lord I feel so alone 'Til I start sleeping, and Dreaming you h

Dreaming you nome
I bear your footsteps
Out in the ballway
You open the door, and
You smile me that smile—
Just dreaming it over,
The same as before—
But I need the real thing
Once in a while...

Once in a while . . .

Dreaming you bome
Dreaming you bome
Every night Lord I feel so alone
'Till start sleeping, and
Dreaming you bome

FOR THE LENGTH OF A SONG

Reaching out
Just a little bit
If only for the length of a song —
What could be sweeter
Than sharing some meter
And making some stranger
Want to sing along . . .

'Cause you don't know me
And maybe you don't want to
But let's touch for a moment
And then, if you want to,
Ynu're free to forget That we reached out Just a little bit For the length of a song . . .







G.5.L.P.+0001

SOPPY

FOPSOP

Life & Plad

Featuring

Charlie Earland

THIS ALBUM WAS RECORDED LIVE AND ON VIDEO FILM AT:
SONNY HOPSON'S CELEBRITY LOUNGE
6210 GERMANTOWN AVE., PHILA, PA

SIDE 2

2. THREE O'CLOCK IN THE MORNING BLUES

3. IT WAS A VERY GOOD YEAR

4. GIRL TALK 5. STORMY MONDAY



SIDE 1

- 1. GETTING TO KNOW YOU
- 2. BRIGHT LIGHTS
- 3. SOMETHING
- 4. STRANGERS IN THE NIGHT

FROM THE SHIT HOUSE TO THE WHITE HOUSE by Gus "Mr. Silk" Lacy

From a small dingy room, called an apartment, in the 5100 block of Pine Street, Phila, Penna.—An unusual success story starts with a local boy, who without a doubt made good.

From a stretch in the Air Force-driving bulldoxers and tractor railess to Cadillac's and limousines came Sonny Hopson. After his discharge from the Air Force, he went back to the streets, known to many as the jungle, and to all as the ghetto, where thousands participate, but few succeed.

Sonny, who was able to hold his own, was one who succeeded, by wreck chasing, and at times, with the cops chasing him.
Being very cynical, and knowing the price of everything but the value of nothing - Sonny threw a small fortune away. It was at this time that I detected some of the rare and beautiful talents

hat the Mighty Burner possesses. In 1965, Emory Saunders, local disc jockey at WHAT, in charge of the "Pepsi Cola Come Alive" show, realized that there was a gap in communications between Pepsi-Cola-WHAT and night life in Philly. Dolly Banks, president of WHAT was looking for a in Philly, Dolly Banks, president of WHAT was looking for a centrally located spot to get live reactions and opinions from Phillics Nite Life and Cafe Society, "Mr. Silks' Third Base", was chosen as the kick-off spot which is the beginning of the success story of Sonny Hopson (The Mighty Burner).

Sonny happened to be in my place on that rainy-dreary-lonely afternoon; sitting, looking out the window - feeling depressed dejected and sorry for his damn self, for the cards were no longer falling his way.

It was then and there that I asked Sonny to accompany me to WHAT for an interview, because knowing the inner man, I felt that he was more than qualified to do the job, and Sonny was more than willing to take the shot. His personality brought him through and he was hired to interview by a hot-line, directly to WHAT live - famous personalities, that were on Phillies night scene at the time.

Beginning at Mr. Silks, interviewing such stars as:

Wilt Chamberlain - Chink Scott - Guy Rodgers - Bill Russell -Andy Johnson - Maury Wills and Hank Aaron. From the Show Boat:

Gloria Lynn - Oscar Peterson - Miles Davis - Lou Davis and Horace Silver.

From the Play Mate Supper Club: Herb Adderley - Bob Jeter - Bob Brown - and a lot of others.

From Club Harlem in Atlantic City, N. J.: Billy Eckstine - Billy Daniels - Damita Jo - and many, many more

Sonny did his job in such a fantastic manner, that, and rightly so, he became known as the "Mighty Burner". Thanks to Sonny - "Make no mistaka Jaka" has become the latest expression with the younger set and in most households today.

By this time, without a doubt, the "Mighty Burner" was to hot for the hot-line. He was in demand for personal appearances throughout the city and surrounding areas.

WHAT realized that this man had outgrown the job-so they offered the Pepsi-Cola Come Alive show to him as his sole operation, and this was the beginning of the making of Philly's most controversial disc jockey.

Sonny, realizing that he wasn't totally prepared for public speak ing, called upon his close friend, Capt. Chester Gethers of the Phila. Police Dep't, for help with his breathing, phrasing and enunciation. The results, thanks to Capt. Gethers, in just six short weeks were amazing. This too was a stepping-stone in this

He proceeded to break all records with the Pepsi Come Alive show and went from top rooms to plush clubs. For the first time Pepsi-Cola joined all other major beverages on the night life Growing up in the ghetto, Sonny has always had a love for the youth living there. Understanding what motivates these young people, his primary aim is to personally do whatever he can to help youngsters and particularly the under-privileged.

He started record hops at the Arcadia Ballroom, at Broad and Erie, on Sunday's for the teens; and it was often refered to as "a swinging and funky house. Man - that's really saying somethin' for Philly - since we have so few.

It's hard to believe that in such a short time, the "Mighty Burner" played to overwhelming crowds. One of this cats greatest, was the packed and jammed Cadillac Club with the Clara Ward Singers (Man whatta gas).

Then followed Town Hall, "Up Tight", the Spectrum and Peps'
"Outta Sire", the Arena and Century House, "Wow" (Blew their minds).

Some of the beautiful tunes that Sonny does on this album - one in particular - Three O'Clock in the Morn Blues, is his own; personal and private stock, written by Sonny himself at 3 o'clock in the morn. Arranged by the very talented Charlie Earland and under the personal direction of Leon (Cannonball) Fisher who under the personal direction of Leon (Cannonball) Fisher who was instrumental in setting up and directing the complete session. Charlie Earland who needs no introduction, accompanied and arranged each and every number, which I believe will be a Funky but classic album.

So in closing the Sonny Hopson success story, I would like to thank each and every one of you, for taking time out to read these notes, about a young man who's had the opportunity to walk among kings and queens and never lost his common touch. Gus (Mr. Silk) Lacy

P.S.: I'm quite sure that after reading the liner notes on Sonny Hopson (the Mighty Burner) you will agree, that the title, From the shit house to the White House is most appropoe.







Special thanks from to the people who made it possible. Sonny Hopson

Supervisory Personnel Music: C. Earland A & R Production: G. Lacy Technical: F. Downs Audionco, Staging: C. Fisher

Music Arranged, Conducted & Played by Charlie Earland Audio: Electrical installation and Sound Separation - F. Downs Video: Camera Displacement, Lighting, Audience Participation, Staging - F. Downs-C. Fisher

'Livo" Audio and Video Film Idea: Created, Developed and Staged - C. Fisher Produced by Earland, Fisher, Hopson and Gus "Silk" Lacy

ESTA NOCHE

LA PASO CONTIGO

LOS ANGELES NEGROS





ESTA NOCHE

LA PASO CONTIGO

LOS ANGELES NEGROS



MANUFACTURED AND DISTRIBUTED BY ALHAMBRA RECORDS

OCS-72109 / STEREO



- 1- ESTA NOCHE LA PASO CONTIGO 2:55
- L. Gomez L. Sorroza 2- NO MORIRA JAMAS 3:20 0. Salinas H. Gonzalez 3- HOY 2:53
- R. Rivas
- 4-NO VIVIRE 1:55
- Chico Novarro M. Rivas 5- A TU RECUEROO 3:25 H. Beiza - J. Podreros
- 6- PUERTO VACIO 3:22 Chico Novarro

1- AYER PREGUNTARON POR TI 3:48

- C. Baeza 2- Y ME PROMETES 3:20
- 3- QUIERO QUE GRABES EN MI PIEL 2:57
- S. Solden R. Rey 4-SI CONMIGO TU NO ESTAS 2:28
- A. Conte R. Rey. 5- TE OI MI VIOA 3:22
- 0.R. NO CREAS QUE SIN TI 2:23

C. Baeza

GOIN' BACK TO GOD



James Viner Singers



Since eternity past, God has used His music for HIs pleasure. To hear melodious sounds coming from the tried and the true is a joy to His heart. God has always used HIs music through committed vessels to comfort the comfortless, to soothe the broken hearted and to draw the attention of the wayward, rebellious and unconcerned, so their hearts might be softened to receive the seed of His Word. The James Viner Singers are destined to be channels through which God's melodies can meet the needs of mankind.

James Viner, in whose heart this dream was born, has endured much opposition. The fact that he is the son of prayerful parents, Mr. and Mrs. Charlle A. Viner, has much to do with the direction his life has taken. He is also aided by being the protege of an observant sister, Mrs. Dorothy E. Diggs, who recognized his God given gift and helped nurture and foster his growth, thus building a foundation of strength and courage. James, continuing to build on that foundation while serving his country in Frankford, Germany, formed a gospel choir which is in existence today. Then, yet building on that foundation, five years ago James moved to the Philadelphia-New Jersey area to live. He has received much encouragement from his pastor Bishop R.T. Jones, Sr. and the members of the Christian Tabernacle Church of God in Christ. Another Dream came true. The James Viner Singers were born. James serves as lead and tenor. Carolyn Ransom, who sings lead, second soprano and alto, has most assuredly helped to construct this group. Doris Barnes, alto, second soprano and pianist, has versatility that is incomparable and also contributed greatly to the group.

Cadwell, first soprano, has added the flavor needed to congeal a gospel group of quality. Ronnie Dixon, tenor and pianist; talent and dedication has played a major role in building the structure of the group The James Viner Singers' travelling experience has taken them to various cities on the east coast, parts of the mid-west and into the southern states. They have also appeared on programs with such artists as Walter and Edwin Hawkins and Family, Evangelist Shirley Caesar, Evangelist Rosie Wallace Brown, the Voices Supreme and

Cybil Pope, first soprano and lead has made an unequalled contribution. Arlene

The members of the group are derived from varied backgrounds but their coming together has formed an aggregation of unity.

Listen meditatively as the James Viner Singers share with you their first album presentation.

Evangelist Rosie Wallace Brown



THE JAMES VINER SINGERS (left to right) Ronnie Dixon, Doris Barnes, Cybil Pope Carolyn Ransom, Arlene Cadwell, James Viner

We would like to give SPECIAL THANKS to MR. JIMMY WALKER, President of ERANA RECORDS. You have completed our dream.

SIDE 1 2321-A

1. What Are You Living For? Soloist (James Viner) BMI

Writers / Fred Stone, Jr. / James Viner

2. I Don't Know What I Would Do (Without The Lord) Soloist (James Viner) BMI Writer / Ronnie Dixon

Soloists (James Viner and Carolyn Ransom) BMI Writer / Public Domain 4. Going Back To God

Soloist (Cybil Pope) BMI

Writer / James Viner

5. Amazing Grace

Soloist (Carolyn Ransom) BMI Writer / Public Domain

1. Jacobs Ladder Sololst (Ronnie Dixon) BMI

Writer / Public Domain

2. We're Moving Soloist (James Viner) BMI 3. Child Of The King

Writer / Fred Stone, Jr.

Soloist (James Viner) BMI

Writer/ Public Domain Writer / Ronnie Dixon

5. Battle Hymn

Solists (Carolyn Ransom and Doris Barnes) BMI Writer / Public Domain

MUSICIANS: Organist / Raye Walters - Piano / Doris Barnes and Ronnie Dixon -Keyboard and Strings / Raye Walters - Drums / Herbert Story, Sr.

PRODUCTION: Producer / James Viner - Executive Producer / Jimmy Walker -Recorded at Quad Studio, Camden, N.J. - Recording Engineer / Bill Holland - Remix / Alpha Studio, Phlla., Pa.

All selections published by H. Anderson and Mighty Three Music Co. (BMI) unless otherwise indicated

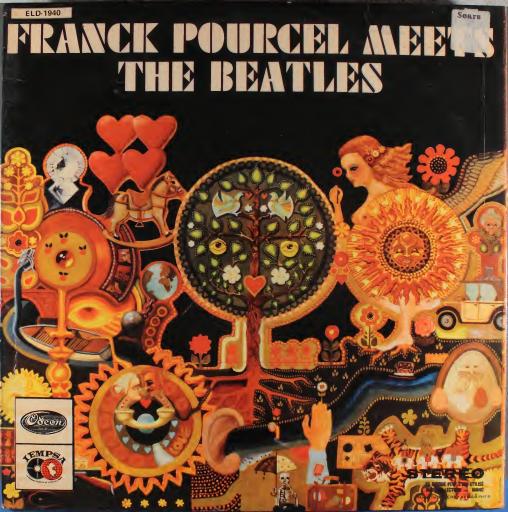
PERSONAL MANAGEMENT: Jimmy Walker Enterprises, 5815 North Broad St. Philadelphia, Pa. 19141, (215) 224-4700

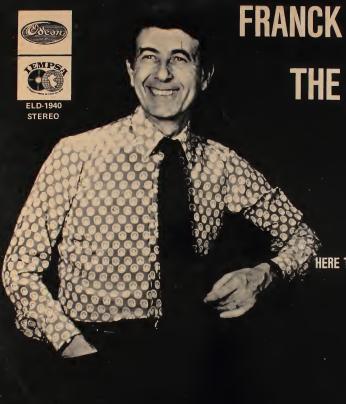
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Drums & Percussion: Herbie Story Musicians Marlo Lewis Keyboard: David Winslow Lennie Jordan Michael Young Al Ingram Synthesizer: Charles Emory Robert Preston Directors: Kevin Wilkins Bea Trotter Bass: Franklyn Thomas David Winslow Dawn Winslow John Drayton Robert Preston Jeffrey Jocobs Everything Has Worked Out Alright - Soloist: Robert Preston Recorded by: Aura Sonic Recorders - Engineer: Steve Remote He Paid It All - Soloist: Freeman Wilson Mixed at 39th Street Music, NY, NY He Brought Me Out Present Your Body — Soloist: Cleveland Bunton He's Right On Time — Soloist: Derrick Sanders Thanks for Photograph goes to: Philadelphia Convention and Visitors Bureau Exec. Producer: Milton Biggham It's An Uphill Journey — Soloist: Gloria Nea! Turn To God — Soloist: Tammy Story Design by: Wooland Take Me Higher In You Lord - Soloist: Paula Holloway Creative Soon Will Thou Come Again - Soloist: Ann Roy Christ Is Proclaimed - Soloist: Keia Story ©º 1985 PRINTED IN U.S.A. ALL RIGHTS RESERVED. UNAUTHORIZED BUPLICATION IS A VIOLATION OF APPLICABLE LAWS. SAVOY RECORDS, INC., P.O. BOX 279, ELIZABETH, N.J. 07207





FRANCK POURCEL MEETS
THE BEATLES

LET IT BE

HELP

* I ME MINE

PENNY LANE

MICHELLE

HERE THERE AND EVERYWHERE

ELEANOR RIGBY

HEY JUDE

OB-LA-DI OB-LA-DA

DON'T LET ME DOWN

GIRL

YESTERDAY

(John Lennon - Paul Mc Cartney)

E. M. P. S. A.

* (George Harrison)

INDUSTRIAS ELECTRICAS Y MUSICALES PERUANAS S. A.

INDUSTRIA PERUANA R.I. 1423

Will You Be Ready

The Evelyn Graves Drama Association Mass Choir

THE EVELYN GRAVE DRAMA ASSOCIATION MASS CHOIR

"Will You Be Ready"

Words of Dedication:

This album is dedicated to the soon return of our Lord Jesus Christ, It is the E. G. D. A.'s sincere desire that everyone be ready to go back with Him, for the Rapture will take place and we shall be caught up to meet Jesus in the air, "and so shall we ever be with the Lord."

"WILL YOU BE READY?" This theme is designed to prick the heart of everyone that comes in contact with this album. It is centered around a vision given to Dr. Graves by God, where the sun was going quickly down behind the trees. "TELL MY PEOPLE THAT MY COMING IS LIKE THE SETTING SUN, AND SO SHALL MY COMING BE," saith the Lord. The play, "The Rapture" which is so well known and loved by many is centered around this vision as well. Everywhere we go, we are commanded to take this message. For Jesus is coming, yes, "in the twinkling of an eye." "Even so, come Lord Jesus" - but, "WILL YOU BE READY?"

The songs on the coming of Jesus were written by members of the Evelyn Graves Drama Association, our Brothers Cornell Key, Walter Jones and Derrick Pelham, under the inspiration of the Holy Spirit, because of the nearness of His coming.

Dr. Evelyn Graves

Acknowledgements:

1. Carol Antrom • 2. Carl Bright • 3.Dr. Howard Sameson • 4. Dr. Evelyn Graves - Love, The E.G.D.A. Mass Choir

Selections: Side (A)

Dedicatory Address - Dr. Evelyn Graves

1. Beloved Carl Bright; Soloist-Alvin Griggs Directress-Jackie Scales



- 2. He's Coming Again Lyrics-Derrick Pelham; Music-Barry Myles: Director-Walter Jones
- 3. It's Time Walter Jones: Soloist-Shirley Kinlaw Directress-Sharon Flythe

Side (B)

- **4. Will You Be Ready Lyrics-Cornell Keys; Music-Carol Antrom; Solist-Ross Hill; Directress-Dolores Brown
- *5 Magnify The Lord Soloist-Dolores Brown: Director-Walter Jones
- 6. Love Lifted Me Public Domain Directress-Caprice Griggs, Michelle Samuels
- 7. My Hope Is Built On Nothing Less Public Domain Directress-Caprice Griggs

Musicians:

- 1. Harry Wescott Tenor Sax
- 2. Alvin Griggs Alto Sax
- 3. Frank Taggert Trombone
- 4. Rubin Eaddy Trumpet
- 5. Bernard Cusaac Drums
- 6. Thomas Dendy Bass
- 10. Barry Myles Piano 11. Walter Jones - Organ
- 9. Carl Bright Piano

7. Richelle Hill - Piano

12. Sharon Crafton - Tambourine

8. Jonathan Wright - Organ

13. Michele Bell - Tambourine

Coordinator: Barbara Ricks Cover Designed By: Alvin Griggs

All Selections - Philadelphia Gospel Publishing Except *Savoy Publishing Co. and **Robert Antrom Publishing Recorded at Starr Recording Co., 201 St. James Place, Philadelphia, Pa. Also Available In 8 Track & Cassette Tapes

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THE LINCOLN CONSPIRACY



LIKE A ZOMBIE



THE LINCOLN CONSPIRACY

SIDE ONE

LIKE A ZOMBIE

IN THE YEAR 2525 (Zager and Evans)

LIKE A ZOMBIE

Tiom Buskard)
Helm out in the twistlyth zone
Can't seem to find the right out you none
Can't seem to find the right out you're
Candrey you'ld be been to book bee you're
Like a zombe lout in the show
Like a zombe lout you're
Like a zombe lout in the show
Like a zombe lout out of pace

Like a zombie lost in the snow Like a zombie don't know which way to go Like a zombie lost in space Like a zombie, like a zombie

IN THE YEAR 2525 (Zager & Evans)

in the year 2525 if main is still aller and in the year 2525 and gone need to fell the runn you'll tell no les
Everyheigh flay, ou a and say
the year 2525 and gone need you teet
who the year 2525 and gone need you teet
who the year 2525 and gone need you teet
who the year 2525 and gone need you teet
who the year 2525 you arm and almost all your sale
from year 2525 you arm and almost all your sale
from year 2525 you arm and almost all your sale
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from year 2525 you arm and
from year 2525 you arm and
from year 2525 and
from year 2525 and
from year 2525 and
from year 2525 if main sale
from the bottom of a long back when you
main year 2525 if main sale
from the cottom
from
from the cottom
from
from the cottom
from
from
from the cottom
from
f



I WANNA TESTIFY

G. Clinton & D. Taylot recold inquisite formation along White come over me. A change there seem a change And is only open to see Long just wished in on me. Long just wished in on me. Happiness suriounds me you can see it in my eyes Nover way, part after while ago May life way incomplete.

And don't ya know that i just love has done for me Everybody sing I just wanna testify what your love Has done for me One not lusious sure been delicious to me

Ooth oon ligicities suite been delictories to me aant Once i was a powerman in a lonely heart did diwell Then love came sneakin' upon me Bringri lite to an empty shell Now'r be head so many times before that love can be so I

But I just warma ten you people is the Destroyer the eventual.
And don't yal know that
I just warma testify what your love has done for me
Everybody sing I just warma testify what your love. Has done for me
Ooh ooh fuscious sure been delicious to me

Ooh ooh luscious sure been delicious to me Ooh ooh luscious sure been delicious to me aahl Liust wanna testify I wanna testify

Ljust wanna testify I wanna testify Ljust wanna testify I wanna testify Ljust wanna testify I wanna testify

> Produced by the Lincoln Congulary Recorded and Mused of JAMM Studios Metuchen, NJ Jerry Marno - Engineer Time Covertie Laby, "The Gar Next Oppor Time Covertie Laby," The Gar Next Oppor Date Blanc - Diran, Percossors Paul Papandera - Lead and Rightm Gustar Rajh Etersparter - Bass Guttar Support - Bass Cuttar Common - Bass Cuttar The Can Next Oppor

"The Grif Next Door"
Jery Manno - Backing Vocals on "The Corvette Lady"
Albie Gomolka, Jr. - Featured as President Abraham Emoobs
Sue Gomolka - Featured as Emooln's Lady
Album Photos by Michael Turlik

SPECIAL THANKS TO:

Jesus Christ for Grong us Talent, Microscon and Patence, Ali Saul-Amboy Finerds, Anney Burked, Dr. Robert Schuller for imparation, Felix Cavadree of the Young Bascels, Benda Bruno, Mom and Dod Grondke, Astriy Lura, Mom and Dod Papandee, Chen and Joan Papandee, Alix Rauschman, Mom and Dod Benspacher, Nancy Kunals, Oro Declorue, Patrick Flynn, Chris Damana, Lassica and Conner Hulson, Scott MacRamana, all who believed in us. and especially you, who buy mis adeum. ENDOTH

This Album is Dedicated with Love to Victoria Burkard of South Amboy, NJ and Sarah Burkard of Dover-Foxcroft, Maine.

For information of the **Lincoln Conspiracy Fan Club**, Write To. Jersey Shore Records 548 Washington Ave South Amboy, NJ 08879

SIDE TWO

THE CORVETTE LADY
(Tom Burkard)

I WANNA TESTIFY

[G. Clinton and D. Taylor]

THE GIRL NEXT DOOR

[Tom Burkard]

THE CORVETTE LADY (Tom Burkard)

Dies yill eerything one hink can dhom their side file in my syst ties eerytheer appears when you see her crann doon the sleet file my side the service and their side file in them and offer the Counter Lady. Consett Lady wholey dhier me coay the salways crann about the Exam Sommy gays freely always dheer me coay the salways crann about the Exam Sommy gays freely always can find out. The salways can see that the salways are seen as the salways and the salways dheer me coay. See the salways always the salways are salways and the salways always the salways are salways and the salways always the salways are salways always the salways always the salways are salways always the salways the salways always the salways the salways

THE GIRL NEXT DOOR

[Tom Burkard]
The girl next door the girl next door to girl next door the gall next door to pend up the Gallery magazine.
And soon fell in love with a beautiful queen She's lookin so fine in just a smile. And cool cat hat I disure like to show her where its at

the first between the blue of the first between the period of the first between the

I'm in love with the gif next door sine's showed me some but I need more min note with the gif next door me note with the gif next door level to the gif next door level to gif next door level g

The girl next door, the girl next door

JS 00001



GET THE LIGHT OF JESUS (In Your Heart)



Side One

HAVE FAITH

YOU ALONE
Londe Hentges and Lowell Lundstrom

GET THE LIGHT OF JESUS IN YOUR HEART

UNTO THEE

THE BLOOD WILL NEVER LOSE ITS POWER

Side Two

YOU'VE NEVER GIVEN UP ON ME
STEP TO JESUS
GEORGE AND TO HEAVEN
HEN WE ALL GET TO HEAVEN
IT'S MY DESIRE*
BOOKY JOHNS
WE'LL BE TOGETHER FOREVER

This album is dedicated with love to my mother, Marion J. Washington, for her constant encouragement, and in memory of my father, Joshua J. Washington, who was so instrumental in getting me started in the music field.

Games

EXECUTIVE PRODUCERS: John T. Blackwell, II Jerry Artis

CO-PRODUCERS: James Washington Londa Hentges

RECORDED AND MIXED AT: Premiere Studio, Portsmouth, VA

ENGINEERS: Isaiah (Ike) Owens Londa Hentges John T. Blackwell, II

COVER PHOTOGRAPHY: T.F. Howcott, Image Makers

COVER LAYOUT: Johnese H. Blackwell MUSICIANS:
Bess: Del Davis
Drums: Cherles Hunter
Guiter: Joe Ciccerello
Piano: James Washington

Londa Hentges
SYNTHESIZER:
Londe Hentges
Jemes Weshington
SYNTHESIZER PROGRAMMING:

Londe Hentges

VOCAL ARRANGEMENTS:

James Weshington

Londa Hentges

Londe Hentges

RHYTHM ARRANGEMENTS: Londa Hentges James Weshington DRUM MACHINE PROGRAMMING: BACKGROUND VOCALISTS: LaDonne Hawkins

LaDonne Hawkins Frenk Elliott Iseiah (Ike) Owens Dottie Perry Joyce Peterson Brenda Richerdson

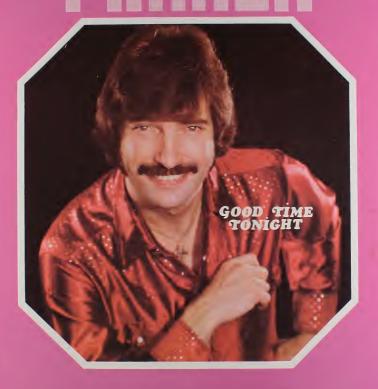
SPECIAL THANKS TO: First Baptist Church - Berkley Dr. Williem Tyree, Pestor Norfolk, VA for photography locetion

CONTACT: TMI
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PR WESLEY FR

00UBLE DECKER 610-439-3800 \$ 3.00



SIDE ONE: GOOD TIME TONIGHT - BABY IT'S YOU - HER HEART GOT IN THE WAY

THE FAMILY OF MAN - WHAT LOVE CAN DO.

SIDE TWO: LOVE MUST KNOW HARD TIMES* • LOVE SONG
• ALL THE THINGS AMERICA SHOULD BE • VALLEY SONG
• I ONLY WANNA BE YOUR FRIEND

GOOD TIME TONIGHT

PRODUCED BY: SONNY GARRISH and WESLEY PARKER
'J. R. WILLIAMS

RECORDING AND MIXING ENGINEER: RONNY LIGHT and BERNIE VAUGHN
RECORDED AND MIXED AT The Reflections, Nashvills, TN. and

Doc's Place, Hendersonville, TH,
Mastered by GLEN HISADOWS at MASTERPHONICS, Nashville, TN,
MUSICIANS: Lead Guitar, GREG GALBRETH; Rhythm Guitar: BRUCE WATKINS;
Steel Guitar and Dobre, SönNY GARRISH; Keyboard and Synthestzer, GARY
PRINI; Bass Guitar, JACK; ROSS, Dums, LERRY KROONS; Tumpel, JERRY
MOORE: Back Up Vocale, SUDIE BAKER, LAVERNA MOORE and DWAYNE
WEST; Sestion Leader, SONNY GARRISH.

Photography, FRANK GARNER; Art Direction, NANCY GRAVER.

All Songs Written by Wesley Parker All Songs Published By MAINGROVE MUSIC, BMI Except for LOVE MUST KNOW HARD TIMES' Published by Boll Weevil Publishing, BMI ("previously released)

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A special thanks to the many greatly telented people who heve contributed to this album — without them, it could never heve been accomplished.



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with Frankie Crocker







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CITY RHYTHMS #6 with spotlight on LIONEL RICHTE

Airdate: September 23, 1984



Running Time Seament Time SIDE 1 SEGMENT 1 00.00 TNTRO: "Up from the streets. HELLO/Lionel Richie - Brockman Music (A) BRICKHOUSE/Commodores - Jobette Music/Commodores Ent. (A) GLAMOROUS LIFE/Sheila E. -NETWORK SPOT: Sugar Assoc./Champale/English Leather 30/30/30 (OUT CUE) Voice out cold with... "...to jumo ship " #377 NOXEMA 15.55 Local Availability 1:30 SIDE 2 17.25 SEGMENT 2 INTRO: "I'm Frankie Crocker... THE LAST TIME I MADE LOVE/Jeffrey Osborne & Jovce Kennedy - Dvad Music Ltd/ Steeple Chase Music (B) EASY/Commodores - Jobette Music/Commodores Ent. (A) YOU ARE/Lionel Richie - Brockman Music (A) NEXT LOVE/Deniece Williams NETWORK SPOT: Canandaiqua Wine/Sugar Assoc. 30/30 (OUT CUE) Voice out cold with ... 37.27 20:02 ... Sugar Assoc . Inc Local Availability # 9 2:00 SIDE 3 SEGMENT 3 39.27 INTRO: "I'm Frankie Crocker. ALL NIGHT LONG (ALL NIGHT)/Lionel Richie - Brockman Music (A) CARIBBEAN OUEEN/Billy Ocean - N/A THREE TIMES A LADY/Commodores - Jobette Music/Commodores Ent. (A)

60:08

Local Availability

20:41 1:30

SALSA'S CONTACT: Beverly Padratzik, ABC FM RADIO NETWORK, with any scheduling

NETWORK SPOT: Sugar Assoc./Champale/Heaven Scent 30/30/30 (OUT CUE) Jingle fades after .. "...Heaven Scent."

TRULY/Lionel Richie - Brockman Music (A)

#170

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Donning Tip				Segment Time		
Running Tir	ne		OUDE 4	Segment Time		
			SIDE 4 SEGMENT 4			
61:38 INTRO: "I'm Frankie Crocker						
01.50	YOUR LOVE'S GOT A HOLD ON ME/Lilo Thomas - Bush Burnin' Music Inc./Johnnie Hoe					
Music (A/B) STILL/Commordoes - Jobette Music/Commodores Ent. (A)						
	STILL/Commo NETWORK SPO	rdoes -	Jobette Music/Commodores Ent.	(A) 30/60		
. 73:28	MEIWORK BFO	(OUT	ndaigua Wine/English Leather (CUE) Voice out cold with"	to jump ship." 11:50		
Local Availab	oility #	763	GENO'S STERRY	1:30		
			SEGMENT 5			
				·		
74:58 INTRO: "I'm Frankie Crocker						
ENDLESS LOVE/Lionel Richie & Diana Ross - PGP Music/Brockman Music (A) SWEPT AWAY/Diana Ross - Hot Cha Music/Fast Buzza Music (B)						
NETWORK SPOT: Sugar Assoc./Champale/Heaven Scent 30/30/30						
(OUT CUE) Jingle fades after						
	,,		"Heaven Scent."	- 13:09		
88:07		247	NIN	-60 13:09		
Local Availab	oility F-	prono	#//	1:30		
SEGMENT 6						
89:37	INTRO: "An	d that'l	1 wrap			
	OUTRO: "and Inner City Broadcasting." :37					
	THEME UP AND UNDER WITH TALK UNIT ENDING AT: 90:14					
	INDAE 10:	90:45				
			Promos	15		
	Promo #1:	INTRO:	"Hi, this is Frankie Crocker.	:07		
		OUTRO:	"on CITY RHYTHMS."	•		
	Promo #2:	INTRO: OUTRO:	"Hi, this is Frankie Crocker.	:08		
		OUTRO:	and Lionel Richie.			
	Promo #3:	INTRO:	"Hi, this is Frankie Crocker. "here on CITY RHYTHMS."	:08		
	Promo #4:	INTRO:	"Hi, this is Frankie Crocker. "and Lionel Richie."	:08		



FORMAT AND COMMERCIAL CLOCK

NETWORK MINUTES 7

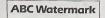
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AVAILABLE 9/23/84

HOUR 1

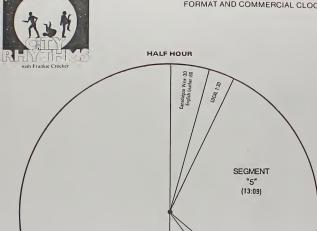
STATION I.D. SEGMENT "1" SEGMENT (15:55)"4" (11:50)LOCAL 1:30 LOCAL 1:30 Heaven Scent :30 Champale :30 Sugar Association :30 SEGMENT "2" (20:02)SEGMENT "3" (20:41) LDCAL 2:00

Commercials included on record



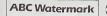






Commercials included on record

SEGMENT "6" (:37)







THE DAISY JUG BAND

WAITIN' OUR TURN





DICK









BILL

SCRUMPY

THE DAISY JUG BAN

You hold in your hands another miestone for DJB. Founded as a gag in 1971, this band has continued to astound audiences from New York to Kentucky for almost a decade. With their humor, talent, and incredible choreography, this band strikes a responsive note in almost everyone.

Perhaps audiences react to the streak of insanity that runs through the band. For, to the Daisy Jug Band, nothing is sared, nothing is safe, and little makes sense. Maybe the band is merely an extension of the world around them.

But, whatever the reason, the Daisy Jug Band succeeds. From tents to television, from parties to parades, cook-outs to conventions, the DJB has entertained thousands of people.

To be fully appreciated, the band must be seen. It is a visual feast—color, motion, and sound clash in a symptomy of pandemonium. But the album gives some idea of what a show is like. It's a live album, recorded during a club appearance. The voices aren't dubbed. The reactions are real. The applause spontaneous.

So get a brew, open the windows, turn up the stereo, and turn on the neighbors to one of the most insane, innovative, ingenious groups around—the Daisy Jug Band.

A NOTE FROM THE BAND

This album is intended primarily as a sourvenir, something you can take home after a night partying with the band. Something to put on when you tell a friend, "I went into this place and there was this crazy band..." and find yourself unable to explain.

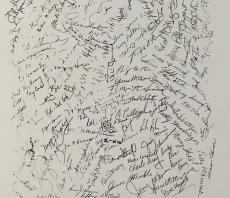
It was recorded live at the Club Capri in Levittown. We owe a special thanks to Joe Simeone, the owner of the Club. He has been a great friend for a long time.

We'd also like to thank Tom Fannin, the announcer on side 2, for his help and his patience. And, most of all, we'd like to thank "you and you and you—no, you—hey, you!" So put on the record, chuckle, and enjoy the memory.

F.U.B.A.R.

SIDE ONE

- 1. MTA
- 2. FEATHER BED
- 3. PARAKEETS
- 4. TRUCKIN' 5. ROCKY MOUNTAIN HIGH
- 6. MOUNTAIN DEW
- SIDE TWO
- 1. DEAD SKUNK
- 2. JUG BAND MUSIC
- 3. COUNTRY BOY
- COUNTRY BOY
 CONEY ISLAND
- 5. BLUES
- 6. SATISFIED
- 7. ROCKY TOP



FUBAR PRODUCTIONS-1980

RECORDED BY: Joe's Recording Studio Mobile Unit RECORDING ENGINEER: Dewey Williamson MIXING ENGINEER: Vann K. Weller ASSISTANT ENGINEER: Michael Hagerty-Roach PHOTOGRAPHY: Mathleen O'Donnell



VIC

MULE

WITH HELP FROM OUR FRIENDS

VI) KHYT (A



DRUMS OF MAKEBUKO: Burundi

nai Nationale du Buiundi

DETER CARRIEL: Across The Piper

Peter Gabriel Fairlight CMI voice, surdu Shankai Double-necked violin Shankari Double-necked violin
David Rhodes Gustar, voice
stewart Copeland diums percussion
Produced by Peter Cabinel and David Loid
Engineered by David Lord, Arranged by Peter Cabinel
Composed by Gabriel, Shankari, Rhodes Copeland

Recorded and mixed at Shabhy Road Studios and Crescent Studios Bath

EKOME: Koan Logo

Ekome Arts are Barry Anderson, Loma Anderson, Norman Stephenson Barry, Anderson, Loma Anderson, Norman Stephenson, Pauline Anderson, Angela Anderson, Pauline Handborne, Pauline Handborne, Shashon Francis (who are all discress) Ferbild Barry, Francis (and the Anderson Handborne (who are all disummers) The majoutly of the company sign (Recorded at Circovert Studies, Bath. 1981 Produced by Dou'd Loud, engineed by Steve Street

XTC: It's Nearly Africa

Andy Partidge Lead and backing vocals, semi-acoustic guitar alto sax

gurtai alto sax Colin Moulding Fender bass Dave Gregory Prophet S, backing vocals Terry Chambers Drums, drum synthesizer, percussion Hans de Vente Special guest vocal support

Composed by Andy Partidge Produced and mixed by Hugh Padgham and XTC Engineered by Hugh Padgham Recorded at The Manoy Oxfordshire, Autumn 1981

ALHAJI IBRAHIM ABDULAI AND HIS DAGBAMBA CULTURAL GROUP: Zuu-Waa

Gungon captain Fuseini Albassan Drummers Adam liddi, "Lun Naa , Aburan Albassan Recorded in Northern Ghana by John Miller Chemistr

Transformers of the Service And Valence Members of the service is the Service Service And Service And

When the facilities (and t

THE REAT: Mirror In The Bathroom

Ranking Roger Voice
Dave Wakeling Voice Guitar
"Nurror In The Bathroom" was re-mixed at The Roundhouse,

PRINCE NICO MBARGA AND ROCAFIL JAZZ: Sweet Mother Produced in Nigeria 1976 by Rogers All Stars (Nigeria) Ltd Prince Nico Mbarga Loud guitar vocalist Thommysoo Kumm Vocalist

MIGHTY SPARROW: Music and Rhythm

RICO: What You Talkin' Boul

Rico Rodriguez Voical, trombone Dick Cuthell Cornets, percussion hacking voical

Juny 'Groco' Uta Percussion, backing vocal John Bradhury Drums

Rico, Jerry, John and Florace appear courtesy of Chrysalis Composed by Rico Published by Rock Music Co. Ltd.

Produced by Dick Cuthell Recorded at Riverside Studios, London, December 1981 Mored at Jam Studios, London, May 1981 Thanks to Jam Studios for their co-operation in this project

MORRIS PERT: Marrakesh Murry Pert Percussion Prophet synthesiser Garry Nettle Percussion

PETER HAMMILL: The Ritual Mask

BALINESE KETIAK-A short excerpt from The Ramayana

Anylo Dueng, Talking Drum Brian Eno. Treatments/synthesiser background

NUSRAT FATEH ALI KHAN: Noor Azli Chamkia

Linakh Ali Khan Hamionium xorab M Juhal Quyoon Vorais

ION HASSELL- Be Benzélé Recorded in concert at Ontano College of Art. Toronto November 14:1981

Monkey Chan! Recorded by Vic Coppersmith-Heaven in Bali, February 1982

Bemie Worreld Mint Moog.
Adhian Belew Steel drum gutai
Composed and produced by David Byme
Commissioned by The Twyla Tharp Dance Foundation Inc.
Recorded at Celestial Sound and Olympic Sound (London)
Mastered as Steeling Sound by Creg Calbr

mese drom Bodhson and lentil

No of the latest VIC COPPERSMITH-HEAVEN: Pengosekan ALHAJI BAI KONTE AND MALAMINI JOBATE:

Sudurum Kumbosora Alban Bar Konte Lead voice Nora Produced by Vic Coppersmith Heaven Produced by Vic Coppersmith-Heaven at Evl Pie Studios Twickenham, and The Manor. Oxfordshire, Spring 1982 Engineered at The Manor by Richard Manwanng

with the state of 9 LONGS CHEWANE AND JONE METARA: MEAN WE MINISTER

Recorded by Hugh Tracey Naturnga, Malawi 1958 Published by African Music Society—Folktracks Folktracks recording FSA 45805

SHANKAR AND BILL LOVELADY: Himalaya

Nic France Drums
Recorded on The Virgin Barge Studio London on

HOLGER CZUKAY: Persian Love er Czukay Gintar keyboards synthesizes waxes bass

lake hebezert. Drums congos Composed, recorded mixed edited and produced by Holger Czukay Advised by Conny Plank Recorded at Inner Space Studio Mixed at Conny's Studio

PVC 201

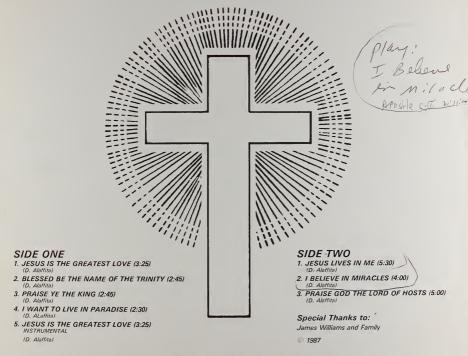


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2-THE CRUMBS

3-MOLD ME OVER JESUS

4-WHY IS THIS?

5-JEREMIAH'S FIRE

6-JESUS IS A SOUL MAN

7-IFSUS SET THE WOMAN FREE

8-I TOLD IT TO JESUS

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If it was a smooth journey, and no suffering then something would be really wrong. When the Devil

don't bother, you better watch out when you make the Devil mad. You can know where you stand with the Lord. Often times regret gifts because all are in operation and people hate, when they see God is really using a person because you step on toes, but must do the will of the Lord, he is the one that must be pleased with our work. Praise the Lord, not mankind.

SIDE I

THE PEOPLE NEED LOVE FOR EACH OTHER
THE CRUM3S
MOLD ME OVER JESUS
WHY IS THIS?
JEREMIAH'S FIRE
JESUS IS A SOUL MAN

SIDE 2

JESUS SET THE WOMAN FREE

I TOLD IT TO JESUS

I'M FREE

CHRISTMAS IN MY SOUL

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Essie THE ROAD IS ROUGH

MISSIONARY ESSIE MOSS AND

THE BILL MOSS CONCERT CHOIR

FEATURING HIT SINGLES THE ROAD IS ROUGH AND

SOMETHING WONDERFUL HAPPENED TO ME

Our very special thanks go to the New Providence Baptist Church Choir, George Fowler, Director, Aaron Yancey, Choir Minister, and Sister Esteen Page, Choir Mother, for their contribution and assistance in the making of this album. Also to the New Providence Baptist Church, Rev. Edward Solomon, Pastor, without whose help this could not have been possible. May God bless and keep you all in his loving care.

Essie and Bill Moss

CDEDITO

CILLDIIS	
Chorr Director	Theresa Williams directing the Bill Moss Concert Choir
Producer	Bill Moss
Jewel Coordinators	Donnis Lewis/Herman Finley
Cover Design	
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Backliner Photo	

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David Lucas	Tambourine
Bill Moss, Jr ·····	······Organ
Andrew Kitchener	·····Drums
Floyd Kitchener	Gostar

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Segandina Brooks Patricia Brooks Inga Page Regina Keith Lisa Martin Valeria Dennis Bill Moss, Jr. Verlinda Coleman Yvette Sapp Savarior Moss James Moss Laura Lee

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SIDE ONE

- 1. I'LL LET NOTHING SEPERATE ME FROM HIS LOVE (6:30) se/Bill Moss) Bilmo/Su-Ma, BMI
- 2. SHOUT HALLELUJAH ANYHOW (4:49)
- Essle Moss) Bilmo/Su-Ma BM 3. I'LL SERVE THE LORD (For The Rest Of My Life) (3:28) (Bill Moss) Bilmo Su Ma. BMI
- 4. WE'VE MADE IT THIS FAR (By The Grace Of God) (4:49) (Esse/Bill Most) Bilmo 'Su-Ma, BMI
- 5. WHY? I DON'T KNOW WHY (4:15) (Essie/Bill Moss) Bilmo Su-Ma. BMI

SIDE TWO

- 1. THE ROAD IS ROUGH (4:51)
- (Bill Moss) Bilmo Su-Ma, BM 2. SOMETHING WONDERFUL HAPPENED TO ME (4:51) (Bill Moss) Bilmo Su-Ma, BMI
- 3. MY FAITH (4:50)
- (Bill Moss) Bilmo Su-Ma, BMI 4. LORD JESUS SHOW ME THE WAY (4:19) (Essie Moss) Bilmo/Su-Ma. BMI



THE NEW PROVIDENCE BAPTIST CHURCH CHOIR



SIDE A FUSION-JAZZ Up (7:00) West Indian Island (7:43) Timebinder (6:37) Two Rivers (6:06)

SIDE B INTEGRAL-JAZZ The Attention (5:17) The Question (2:22) Out of This Came That (11:53)

The Mark Kramer Trio Album

Mark Kramer - Keyboards William Zinno-Bass Michael Dougherty — Drums

All Selections Mark Kramer

This is to share with you the joy that I feel in being able to play and write this music. To be honest there are many times when sight of a pisno or synthesizer intrinsdates me because I'm not sure what I am going to do. But once engaged in a right way. It is as if I too an listening, supprised, and moved by the music which appears. This experience leads me to repeat the property of the property of the property of the property of the property. It is only preparatory. My movement is to repeatedly search for a way to join or enter in a striking entering the property of other part of the credit opes. I understand through, that it is written any parts of the credit opes i understand through, that it is very good and welcomed energy that awakers me to the fact that I am also. That is what at times, unlies the diverse styles that are on the about. For me, music opens me to an immediate oasie of feeling—reason, in what is otherwise a horrifically interesting, marginally ordered world.

I was very four about whether or not to devote the trio's first about or mainstream acoustic lazz. I came to the realization that while I would about the to present my traditional jazz plano trio work, it would be unworthy of me to turn my back on my own calling, just in order to play the "puris" giams. Own eaze critice, entreprenuers, and even musicians seem to categorize jazz as considered, which is garner is about the music on the about is affected. In a difficult or proper to the province of the steam o musician within a radiant field in live performance.

All the selections on this album have studure and melody, and lots of improvisation. Everything was done live in the studio, in one take, with hardly any overdubbing. Sometimes while I am writing or playing I hear a very big orchestration, like for a thousand musiclains, but at times it is hard to believe that only three musicians are playing on some of the cuts

It has been a great experience working with Mike Dougherty (drums) and William Zinno (bass) over the past years. They are two fine players whose friendship have really meant alot to me. I am happy that this music is now available to you to enjoy.

Mark Kramer

Produced By: Mark Kramer Special Thanks to: John Anthony who engineered and mixed the work at: Cherry Sound Studios, Philadelphia, PA. Mastered at: Europa Disk, NY Album Design: Mark Kramer / James Ehlers

"I think that Mark Kramer is one of today's most innovative minds in jazz. I have observed his steady progress through many styles, and through his associations with well-known world-class lazz talent. He has arrived at an exciting new sound. Mark preserves lazz's acoustic heritage while taking advantage of the wide palette of sounds available through today's technology. In an age where many players tend towards minimalism, he demonstrates an astonishing ability to juggle many complex musical factors simultaneously.

He is to jazz piano playing, as is Glen Gould to classical playing."

...Dr. Jerry Jerome, Chairman Department of Music Rutgers University, NJ

..Harriet Coffey, while on he air at WZGO-FM, Philadelphia, PA

"I know many fine musicians, but I personally don't think that there is a better jazz talent than Mark Kramer. He is brilliant." ...Dorothy Stone, D.A.S entertainment and talent coordination Philadelphia, PA

...The Daily Pennsylvanian.

Anyone interested in contacting Mark may do so through:

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CHRIS MARTINO & TRAM

Chris Martino, a native of Italy, was born in Correleone. Sisily. His remarkable versatility is displayed in this album, as he sings not only songs from his native land, but also songs that are on the commercial charts. When Chris was joined by the group "TRAM" about a year ago, his style was enhanced by a melodic mixture of voices, rhythm and orchestrations. We hope that by experiencing this album of "TRAM FAVORITES" you will realize that CHRIS MARTINO & TRAM will be a group you will enjoy listening to and be a part of as long as you can listen and feel.

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SELECTIONS

Side One

1. AFTER THE LOVIN'

Side Two 1. IT HAD TO BE YOU

2. NEVER NEVER

2. HUNDRED POUNDS OF CLAY

3. HEAVEN MUST BE MISSING

3. YOU'LL NEVER KNOW 4. DIO COME D'AMO

4. DON'T RAIN ON MY PARADE

5. THIS IS MY LIFE

IITHU YATZ LI'UOY YAZ .. 2 TOMORROW

6. WHAT I DID FOR LOVE

TRAM MEMBERS

CHRIS MARTINO (lead singer)

DOREEN VINCENT (vocals, violin, piano)

MIKE KURECZKA (vocals, drums)

TOM LEONARDIS (vocals, lead guitar)

GENE WARGACKI (vocals, piano, organ, bass)

MUSICIANS PERSONNEL

Rhythm DON FRIO-quitar

CARMINE D'AMICO—quitar JULIE RUGGERIO-bass RON YACOVETTI-drums LOU TOBY-keyboard

Trumpets **DAT DIKSO** BERNIE GLOW

Trombone BARRY ROGERS ROMEO PENQUE MORTY LEWIS Strings

Reeds

MICHAEL FORMAN HARRY LIRBOUT LONNIE BUINIS SAM ZIMMERMAN JOSE CORTEZ GEORGE BROWN HARRY 7ARAT7IAN SEYMOUR BENSTOCK

Musical Contractor - RALPH VETRO

Recorded at VANTONE STUDIOS West Orange, N.J.

Engineer - PEGGY GADICE







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To Gent but the Lie May your hist of enjoyment be keighte and enhanced to the liter to the good Bless here I always.

Sincerely Distort J-mila LP 2000

"Jesus and I"

Vergia Dishmon

Side One:

Give Your All Never Alone Each Step I Remember Yesterday Howard Lemon, Writer

Side Two:

Praise the Lord Jesus and I Hold On He Touched Me William J. Gaither (ASCAP)

All songs published by Benee Music, Inc. (BMI) except "I Remember Yesterday" and "He Touched Me".

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Executive Producers Fred & Jamila Howard Produced, Arranged and Written by Larry Addison Co-produced by Fred Howard & Ray Smith Recorded and mixed at International Recording Studios, Pearl, MS by Steve Stringer Drums Eugene Bradley Percussionist Rufus Mapp Key Boards Larry Addison Fender Bass Ray Smith Fender Bass ("He Touched Me") . . . Greg Robinson Guitar Tyrone Armstrong Background Vocals Felicia Barnes Gregori Grantham Larry Addison Vergia Dishmon Album Concept Shirley & Veronica Howard Photo Bill Ray Make-up Dino Coiffeurs Doug Revnolds Studio Coordinators Davie Lindsey Willie Dishmon Wardrobe Gayfer's, Metro Center, Jackson, MS Layout Visions, Inc., Jackson, MS

Dedicated to Willie Ross Williams, Jr.

Special Thanks:

Jackie Thompson, Rev. Haran Griffin, Larry Armstrong, Rev. A.L. Barnes, Alan Johnston, Rev. and Mrs. Ezra Towner, Sr., Mr. and Mrs. Jimmy Bee, Richard Evans, all our supporters and most of all our Lord and Savior. Jesus Christ.

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TURNED ON CHRISTMAS

JINGLE BELLS
WHITE CHRISTMAS
SANTA CLAUS IS COMIN' TO TOWN
WINTER WONDERLAND
THE LITTLE DRUMMER BOY

RUDOLPH THE RED-NOSED REINDEER
I SAW MOMMY KISSING SANTA CLAUS
SILVER BELLS
FROSTY THE SNOW MAN
AULD LANG SYNE



THE CANDY STORE

TURNED ON CHRISTMAS

JINGLE BELLS Traditional

WHITE CHRISTMAS

Irving Berlin SANTA CLAUS IS COMIN' TO TOWN

Haven Gillespie-J. Fred Caats

WINTER WONDERLAND Dick Smith-Felix Bernard

THE LITTLE DRUMMER BOY

THE CANDY STORE

PRODUCED BY JOHN WALSH Arrangements Far Strings And Harns By Richard Rame

RUDOLPH THE RED-NOSED REINDEER Johnny Marks

I SAW MOMMY KISSING SANTA CLAUS Tammie Connar

SILVER BELLS

Jay Livingston-Ray Evans

FROSTY THE SNOW MAN

Steve Nelsan-Jack Rollins

AULD LANG SYNE Traditional





MIKE LILLY and WENDY MILLER



New Grass Instrumentals



Wendy Miller and Mike Lilly

Side One

WINDY CHIMES - 2:10 W. Miller - Jaymore-BMI GHOST RIDERS IN THE SKY - 2:24 McKINLEY'S MARCH - 2:00 Arr. Monroe TWIN MANDOLIN WALTZ - 2:30 Arr. W. Miller, N. Faulkner - Jaymore-BMI SALT CREEK - 2:31 PRAYER BELLS OF HEAVEN - 1:26

Side Jwo

PIC-A-LILLY - 2:06 M. Lilly - Jaymore-BMI KICKIN' MULE - 2:04 Arr. W. Miller, M. Lilly - Jaymore-BMI LOW AND LONELY - 2:44 **GOLDEN SLIPPERS - 1:55** SUGARFOOT RAG - 2:12 Garland THE END - 1:35 M. Lilly - Jaymore-BMI

MIKE LILLY, Banjo WENDY MILLER, Mandolin EDDIE CARROLL, Guitar ART WYDNER, Bass LEE FAULKNER, Second Mandolin, and JAMES MILLER, Second Guitar, on "Twin Mandolin Waltz" and "Golden Slipers."



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90013 Clyde Moody Moody's Blues 90014 Wade Mainer Rock of My Soul

90015 Joe Issacs and the Calvary Mt. Boys- Dreams of Home

Mike Lilly and Wendy Miller are two of the most exciting young instrumentalists in bluegrass. Deeply and reverently rooted in tradition, still their music blossoms brightly with fresh ideas. But more about the music in a moment.

Miller, 29, started learning mandolin as a boy in his hometown of Campton, Kentucky, from Bill Monroe records – what mandolin player of dink? – and from Lee Faulkner who, Wendy temembers, lived way over in a hollow down a dit read. He was the finest mustran around and he would sit and play and show me all day long on weekends. "In a reunion on this album, Faultene joins Wendy in a pair of twin mando

Lilly, 22, is perhaps the most formidable of young banjo-pickers and certainly one of the most individual stylists around. He was 11 when he began learning from his father, Bobby. "He started me out, and I can still remember sitting there and watching him out down my first set of picks so they would fit my intorn." Mike easy. One of the first tunes his father taught filike was "Low and Lonely," and it appears on this al-bom in tribute to and thank! for, those early sension.

Mike and Wendy live in Dayton, Ohio, and have played together casually for several years and intensity for the last two years as members of Larry Sparks Band, the Lonesome Ramblers: Their styles are different but complementary and each is blessed with the precious combination of technical facility and good taste. Their association in Sparks' Band has ignited creative fires in both that have been yielding exciting new instrumental tunes and fresh insights into old tunes.

One of those new ones introduces this album, "Windy Chimes" by Miller. Innovative in concept, it is marked by an old-time flavor brightened with modern touches. The mandolin is tuned down into E, so that each string tenors with another. Lilly has his banjo in G.

"Ghost Riders in the Sky" was recorded in a fast version by Walter Hensley some years ago. Miller and Lilly slowed it down, rummaged around in the chord structure and found that it is a considerably more complex piece than most other readings of it would ungest. The result is appropriately hanting, with Lilly's bold banjo choruses—tuned to Aminor, by the way-alternating with Miller's simmaring manifolin choruses. Mike uses his tuners to good musical purpose.

"Twin Mandolin Waltz" was originally titled "Wednesday Night Waltz" and also has been recorded as "Twin Fiddle Waltz" Malier's man-dolin tenors to Faukners's lead throughout the first part. Lilly confirms the mood with a lively solo build to long-lined phrases. The mandolins return with Faukner playing lead and tenor harmony and Miller Bed and barrione harmony simultaneously. A creative and ecorptionally risk sounding instrumental

The brisk "McKinley's March" and snappy "Salt Creek" are offered in tribute to the father of bluegrass, Bill Montoe, by these two sons of the music, with thanks for Montoe's contributions and for his personal interest in Make's and Yendy's involvement. "Prayer Bells of Reaven," an old-time gospel two, closes the first et on this altum with some halledlying locksit."

A one-two punch of banjo tunes opens the second side, with an original tune by blike leading the way, "Pice-Lilly." It features Lilly's unique style of peli-mell runs with the phrases opening out toward the ends. The runs are constructed of rapid noting singly picked and emetimes double picked on a string.

"Schair Male", a one of those tures being relation pieces traditionally test themselves saturd, usually with a high catalalty rate among the pieces. Mike living the many lates and the pieces of the pieces with a fallog of a catalact structury. He not only up in in in "fact" by brushing between the pieces and talligiese but even manages to piec the strings their, which is like trying to piec five from bars. The mandolin chorus usually just marks time until the banjo can opt back to work, but Miller get his like's in, too, by dropping back of the bright.

"Golden Slippers" is another twin-mandolin piece. Miller first tenors and then drops to baritone against Faulkner's lead. After the banjo interlude, the mandolins, repeat.

A couple of nods to Nashville: "Low and Lonely" used to be sung by Roy Acuff. Here it is an easy-soing, analybe instrumental, with the banjo tenoring to itself on the last chorus. "Sugar Foot Rag" is usually heard as a country-and western, escribe guitar show piece. Mise and Woody have 'grazed it. Miller's amordioing ets a folde-like sound, and fallify banjo punchs the turne along with sittle puffs of chords blown into

The album closes with another new tune by Lilly, called "The End." It starts off with a whiplash banjo introduction and speeds on 90-miles an hour without slowing for the curves. Mike provides some glittering high-neck work---and the racy ending resolves high.

With all that had gone before, could the session have ended any other way? (These recordings were made in Brighton, Michigan, in a series of late-night and sometimes all-night sessions in early September, 1972.
These notes were written in Yellow Springs, Ohio, by Tom Teepen. Enjoy.)











WHITE "III"

I WASNT AFRAID	3:53
CAN'T FIGHT THE FEELING	6:25
FRIENDS	
PRETTY CREATURES	3:58
DEMONS	3:32
DEEP WATER	2:17
LOST	4:50
SWIM	4:07
WET JETS	4:55
BUILDING ON	5:49







Written, Produced and Performed by Cory Thomas Hanson in the Fall of 2012 in Elysian Park, Los Angeles, California.

Special Thanks to Andrew Shubert for letting me borrow his Tape Machine.

Thanks to Meghan, Bonnie, Chad, Casey, Jack, Jesse, Antone, Mikey, Alex Uhrich, Sam, Andrew, Erik, Andy, Danny, and Alec.

Layout by Cory Thomas Hanson

WHITE "III" (2013)





Aagoo Records, New Jersey, USA W. LL.L.T.E III

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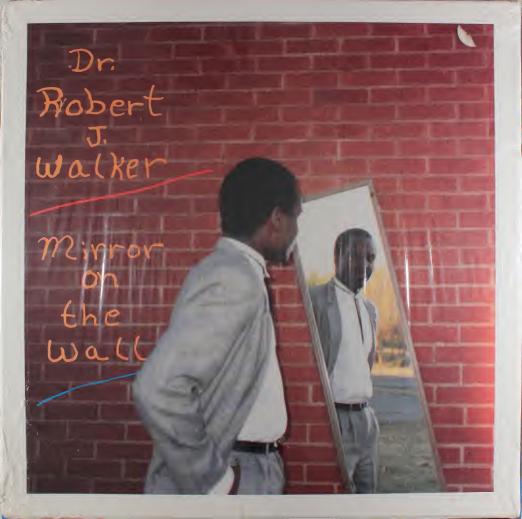
W-H-I-T-E is the solo stage name of Cory Thomas Hanson, an experimental pop musician and visual artist based in Los Ageles. W-H-I-T-E began in 2008 as a summer-away-from-art-school recording project. Utilizing cheap electronics, loop pedals, and torrented music software, Hanson shaped a sound that was more based in textural soundscapes, and hypnor-hythmic drones than traditional melodies and songwriting. For Hanson, the name "White" draws from concept rather than convention, signifying a primordial "white plane, consistent, endless, with no horizon" for which all content is either added or subtracted upon. Hanson chose the name based on an attraction to intensity, the transcendent like an insect drawn to white light.

W-H-I-T-Es first two records, Sumna (2009) and Twin Tigers (2011) were released while Hanson was still attending Cal Arts. Once graduated, Hanson travelled extensively, touring solo and in friend's bands Mikal Cronin and Pangea. He toured the West Coast and played shows in Mexico, SXSW, and NYC, then toured Europe with the Mikal Cronin band in the summer. It was during this time that he began writing and recording his third album, titled III.

Written partially on the road, in an extended stay in Paris, and in Elysian Park, Los Angeles; III is the culmination of 2 and a half years of recordings. Nearly three entire albums were shelved in the process. III is a considerable departure from the previous records. Utilizing heavier rhythms influenced by early 90's club music, as well as nodding towards 70's singer songwriters and having a serious affection for early synth pioneers such as Mort Garson, Cluster, and Tangerine Dream. III is W-H-I-T-E's most comprehensive effort to date.

In the artists words: "I started writing with the idea of John Lennon making a record on the moon with Cluster and Eno in the producers chair. And then remixed by Moby or someone cool like that."

Aagoo.com alec@aagoo



All songs featured on this album were written by Dr. Robert J. Walker

SIDE A
I Just Want to Praise You Lord (3:30)
Love Song to Jesus (Duet 3:45)
You Ought to Praise Him (3:23)
God Shill Works Miracles (2:30)
He Knows What It Means (4:50)

SIDE B
Mirror on the Wall (3:40)
Come Down and We'll Believe (4:20)
People, What's Going On? (3:05)
M-E-S-S-1-A-H (4:50)
Mirror on the Wall (refrain 2:00)

Dr. Robert J. Walker

This album, Mirror On The Wall, is a collection of Robert's most recent and best songs. His melodies and poetry award winning lyrics have the uncarny ability to touch the soul. Robert's ability to write songs is clearly a gift from God. We here at V-Town Records are very fortunate to have this outstanding young man singing on our label. His presence continues to be a blessing to all of us at J-Town Records.

LuValle Benson President J-Town Records

Dedication:

To my Lord and Savior Jesus Christ for being the best role model I have ever had. To my son Cedric. As you grow older, may this album be a constant reminder of the fact that all things are possible if you just believe.

Special Dedications:

To my mother, Mrs. Essie Lee Lockett and my former 5th grade student, Maggie McLaurin. May they both rest in peace.

It is my sincere prayer that the success of this album will send a message to the young people of America. That message being you don't have to wear weird clothing, cut your hair in strange shapes, or sing songs with sexually explicit and perverted lyrics in order to make it in the music business.

Stay in school. Stay away from drugs, alcohol, gang involvement, and premarital sex. Do your best to be your best. Through faith in God and education you can make your dreams come true. Remember, you can never go wrong doing right.

*Special Note: Robert J. Walker earned his Doctor of Education Degree from Jackson State University.

Producer: LuValle Benson
Executive Producer: Dx Robert J. Walker
Recorded and Mixed at: J-Town Records; 406 W. Pascagoula St.; Jackson, MS 39203; (601) 969-3508
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Percussions: Jessie Mathis
Bass Gulart: Lyn'Sey' Chambers
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Cover Design: Dr. Robert J. Walker
Character Drawing: Rickie J. Anderson
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Dutt: Debble Floyd

Background Vocals: Carolyn Benson, Sharon Cheatham, Norman Foster, Kelly Jackson, Willie Johnson, Deborah McCallum, Lavon Robinson, Donna Seard, Stan Travis, Charles Walker, and Dr. Robert J. Walker.

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This recording is also available on cassette tape.

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Side 1
Ah Fire De Wuk 8:07 (live)
Savannah Ghost 12:00
Vibert Reach Home 4:10 (live)

Speed 33% Compatible Stereo PK-D 002

Produced and distributed by KEENSDEE PRODUCTIONS LTD 27 Borde Street, Port of Spain, Trinidad, W.I.

With the Compliments of LE LUXE
STORES | 1-1

Side 2
Excerpt: Ent Dat Nice? 2:49 (live)
De Band Passing 2:21
Party Nice 13:51 (live)
Ah Love Yu Island 4:42

In trying to describe Paul Keens-Douglas one often has a problem of definition - so broad is his scope.

He is writer, poet, dramatist and entertainer all rolled into one.

This may bother some people who like to categorise artists, but it certainly doesn't seem to bother Paul.

He just carries on. Which is as it should be.

That he is successful is an understatement. The tremendous popularity of his first album Tim Tim, both in Trinidad and the other caribbean islands, is proof enough.

But the remarkable thing about Paul's work is its wide appeal.

An appeal that covers all classes and agit-groups, and is indicative of the need for this type of effort. Consciously or unconsciously Paul has touched on a pulse of caribbean society that others would do well to explore.

This album is a mixture of live and studio produced recordings. The live recordings capture all the atmosphere of the theatre, of the audience, of Paul on stage. This more than makes up for the extraneous noises that always attend such recordings.

The pieces vary from very humorous to heavy in subtle meaning. One has to listen and think to understand - to get the message. Savannah Ghost, the piece from which this album takes its name, is really a verbal presentation of a parade of thoughts that filt through the mind of a reveiler as he lives through yet andher Jouvert momind.

It makes the point that not everyone in the band is part of the band.

It culminates in one terrific jump during which the Carnival Mask of
Trinidad slips to reveal the historic face of Trinidad life.

In a sense all of Paul's work reflects this concern with the everyday things of life. Things that vary from the Simple to the psychologically complex. Things that we take for granted but which may be the most important things in our lives. It is the living of life that seems important to Paul. That being the case, we can expect anything anytime from him, because he has a whole world of material to choose from.

With Paul Keens-Douglas on the scene we have a lot to look forward to. Enjoy Savannah Ghost.



These and other works by Paul Keens-Douglas are available in books Tim Tim and When Moon Shine. Also on LP PK-D 001. Tim Tim





THE CURTIS KNIGHT BAND LOVE ALBUM

THE CURTIS KNIGHT BAND SENDS OUT AN ENORMOUS THANK-YOU TO OUR FAMILIES, FRIENDS, VENDORS AND SUPPORTERS WITHOUT WHOSE SUPPORT, FRIENDSHIP AND LOVE THIS RECORDING... WE LOVE YOU If you'd like to be on the CURTIS KNIGHT BAND international mailing list send your name and address to CURTIS KNIGHT BAND MAILING LIST, PO. BOX 5286, BILLERICA, MA 01821 U.S.A.

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MASTERED by CHRIS HARDING and WAYNE CHRISTIANSEN at BONNEVILLE MEDIA,

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MANDRAL LYRED OF YAM RECORD, BUILDING, CA PUBLISHED by 10-70AZ PRESS, BIBICIAS, MA ALL SONGS WITER ® 80 1984, 1985 CURTIS KNIGHT ELECTRIC BASCES, HARMON'Y VOCAL'S INDOK' MALOSSI ELECTRIC & ACOUSTIC GUITARS, HARMON'Y VOCAL'S, LOC CLAPP, ELECTRIC & ACOUSTIC GUITARS, HARMON'Y VOCAL'S, LOC CLAPP

KEYBOARDS (4 synth's, 1 string orchestrator) HARMONY VOCALS MIKE MESSINA LEAD VOCALS, HARMONY VOCALS JEANIE MARIE

SAXOPHONE, LEAD VOCALS, HARMONY VOCALS CURTIS KNIGHT

LIFE NEEDS LOVE / BACKING VOCAL JOAN Rhinehart (Ms. Rhinehart appears courtesy of her loving self) LIFE NEEDS LOVE / LINN DRUM PAUL MARTIN

THÉ DIALOGUE "BEAU" BEAULIEU, DI CAMPBELL, JOE CLAPP, CURTIS KNIGHT, JEANIE MARIE, MIKE MESSINA, KEVIN "10 K" O'MALLEY, JEFF PLATE, LARRY RICHARDSON, "SNOOK"

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STAGE MONITOR MIXER ROBBIE SHARK

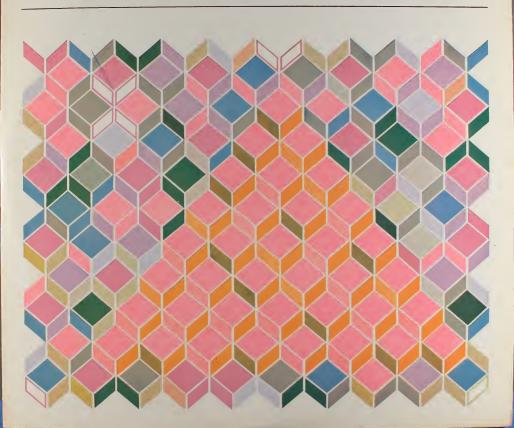
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SHOSTAKOVICH, DMITRI

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THE SOUL OF ///BIRA

Traditions of the Shona People of Rhodesia Recorded in Rhodesia by Paul Berliner







THE SOUL OF MABIE

Traditions of the Shona People of Rhodesia Recorded in Rhodesia by Paul Berliner

Mbira music is one of the most ancient and popular forms of music found throughout black Africa. Its myriad forms constitute a contribution of unique richness to the world's music-

The mbira has always been essential to traditional Shona culture and its players held in high esteem, providing music not only for entertainment but also for the most important occasions, ranging from the coronation of chiefs to religious ceremonies. Today, while mbira players are professionals by the nature of their commitment and skill, they often have to supplement their income through other businessman; Mr. Mashoko works as a catechist for the Roman Catholic Church; Mr. kunaka is a skilled blacksmith and carpenter.

bridge on a hardwood sound-board. Shona mbiras range in numbers of keys from eight to fifty-two. They are generally played inside large sourd resonators decorated with shells and (more recently) bottle tops. The gourds shape and amplify the sound of the mbira, and the shells provide a buzzing quality-an integral part of the music. A basic rhythmic accompaniment to the mbira is often provided by gourd rattles called hosho. In this album, four major mbira traditions are represented: the Mbira Dza Vadzimu, Matepe, Njari, and Ndimba. Their playing techniques range from the use of two thumbs to both thumbs and index fingers. We are greatly indebted to the performers, whose love of mbira

and conviction that mbira music holds universal meaning made these recordings possible.

Shona terms used in these notes are of the chiZezun dialect.

Nhemamusasa (1.00). 22-key Mbira Dza Vadzimu. Mhuri Ye Kwa Rwizi Ensemble (Justin Magaya, Lukan Passipamire, mbiras; Hakurotwi Mude, voice) Webster Passipamire, hosho I Recorded in Kwaramba Village.

The Bira, a religious ceremony for ancestral spirits, is an exciting event tilled with pathos. In its context, the mbira is thought to have the power to project its sound into the heavens and to attract the attention of the throughout the night, dancing singing, chapping, drinking, laughing, and sometimes crying, thinking deeply of departed relatives who are unable to share the exeming with them. After as many as ten hours of continuous singing and dancing, the music may columnate in the dramatic and someproblems. After the spirit amounces its departure, the must begins and again and continues through the early morning until sunrise.

again and continues intrugin the early monthly guite source, in this except from a performance at a 8ira, the members of the village are heard singing, and drumming—both with hands (clapping accompaniment) and feet (in dance)—around a nucleus provided by the mbira ensemble, Mihuri Ye Kwa Rwizzi, of which Hakurotwi Mude is the vocalist. Taurana (4.07), 74-Lev Mbira Dza Vadzimii, Frick and Mandreck Muchena

Albira music is music for meditation. It makes a man think deeply about the history of his people and about the joys and sorrows of his own life It stees not been well. In mining start, without substanting start without substanting start without substanting start without substanting start in the consideration of the consideration of the properties of the consideration of the rest. The startcure of each piece is divided into two parts Aubavar (To start), played by one musican, and kinsching (To follow), played by another. While the two parts orten differ greatly in silve, in this particular performance of Taintray they are very similar, the administra staggered one beat behind the Aushavar. The amount of improvistion in an intrins performance varies with the skill, mood, and taste of the musicians as well as the context of the performance and the nature of the prece. The mbira players heard in this recording are all veterans of the ensemble Mhuri Ye Kwa Rwizi.

3. Nyamaropa (6:18). 22-key Mhira Dza Vadzimu. Mhuri Ye Kwa Rwizi Ensemble (Hakurotwi Mude, voice & mbira; Cosmas Magaya Kani

In ancient times, Shona chiefs employed large bands of mbira players in In ancient times, shima chiefs emproyed rage dualty or multiplicates their courts. Today, however, mbira groups usually consist of two or three mbira players, a hosho player, and vocalists—often the players themselves. The group Mhuri Ve Kwa Rwizi ("almily of [Chief] Rwizi") is tamous The group within the Kwa Kwa'ri Laminy on Jettier Laway 33 down throughout Rhodesia for the excellence of its mbira players and for the featured singing of Hakurotwi Mude. In his performances, Mr. Mude skilfully mixes three vocal styles used by singers of mbira music: mahonyera, a low, syllablic, bass style: huro, a high melodic style requiring the molding a low, yillabic, bass style-how, a high melodic style requiring the molising of the voice to the mibra and incorporating a wide range of vocal techniques including yodelings; and sudelicities, an according on a short form of shorts as the style of the

Kuyadya Hove Kune Mazove (4:23). 26-key Matepe. Gibson Utsvoma-mbira; Joseph Katvayire and Mrs. Fatsika, singers; Garage Nyamudya. hosho. Recorded in the Mkota district, Moto.

The Matepe employs one of the most complex playing techniques of Shona The Macepe employs one of the miss company, purpose of the miss and by one old man to have been invented in order to allow a single musician to play all the parts of the ngororombe pangipe ensemble. In this example, an old man and woman skillfully interweave their vocal parts with the music of the Matepe. The supporting rhythm is provided by the hosho player.

SIDE TWO (22:35)

Mbirr Viri (\$153), 35-key Njari. Simon Mashoko (Gwenyambira), mbira & voice. Recorded at Glen Clova, Ft. Victoria.

Great mbira players are sometimes so identified with their instruments that

In improvising this poetry, singers often disguise the meaning of their words with the use of proverbs and allegories. Mr. Gwenyambra's explanation of some lines often included in the introduction to Mbin Vision. illustrates the subtlety of this poetry

In this modern life, people are not My grandfather was a doctor

I was walking with a knobkerrie (cane) and saw a ditch ahead of me. I threw my knobkerrie to the went to fetch it. I found it with

Intended Meaning

The ways of our ancestors were better and more settled.... My grandlather was not really a doctor. The tattoo stands for the comes memories we cannot forget.

Then I took the music to the people

Mbin Vin describes a man's journey and his encounters with different groups of people, each in need of one of his possessions. Invariably, each group destroys the possession, but makes reparation beyond his expecta-

tions. A group of old men, worshipping on the ground, length in "mar-tertually his which and replace is with a cone, the three orders of a good of people andrously triving to milk, a fing, "When I sime," say, with Machinol. "You never know where I'm going next.") His core is injured and replaced with a gun. Next he comes upon a crowd of people trying to shoot animals with "pop-goon." They damage in real gun, but he is given a beautiful.

2 Nhimutimu (4:00), 24-key Mbira Dza Vadzimu John Kunaka (Mandzam

Mr. Kunaka (nicknamed Maridzambira-"the Mbira Player") is a well-known "give the mbira"s voice to one hundred people." Cenerally, Shora mbira must is designed to be played by at least two muscias. In the hands of performance if it is a point of great panel some pome players to have played "being one" at a 87 ms all mpth, and to have made parts so clervily that the listeners actually heard two mbira being played in this except of Minimutimu. Mr. Mandarambina demonstrate the affecting of all effecting of a size of the second parts of following parts and provides a sample of the variations possible within the same piece

An old man may take his mbira into the forest or up in the hills to find solitude and to play by himself. As one mbira player said, "The mbira is not

just an instrument to us. It is like a Bible; it is the way we pray to God.

Here, Mr. Mujuru plays one of the few remaining varieties of an olde.

Dangu Rangu (4-22). 23-key Mbira Dza Vadzimu. Mubaviwa Bandambira. mbira. Recorded at Musondza Village, Mondoro.

Air Bandambira is a virtuoso who has become a legend in his own time

Kumakudo (3:06). 17-key Ndimba. Simon Mashoko (Gwenyambira). mbira & voice. Recorded at Glen Clova. Ft. Victoria.

The extraordinary versatility of Mr. Gwenyambira is exemplified here. He is The extraordinary versatility of Mr. Gwenyambira is evemplified here. He is heard playing a small fairmbastype mbira, accompanying himself in a vocal style quite different from that heard in Albiri Vin. Many mbira players have received their Irist training on this instrument before learning one of the large Shona inbiras. This recording was made without the use of a gourd

PAUL BERLINER

Grateful thanks to the John Anson Kittredge Educational Fund Boston, and the Martha Baird Rockefeller Fund for Music, Inc., tor supplement tary assistance in the field work that resulted in this recording .- P. 8.

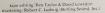








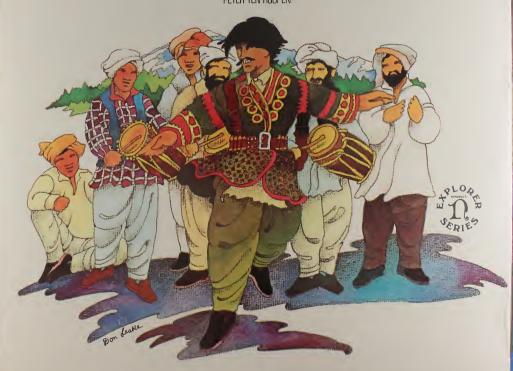




coordinator, Teresa Sterne cover art/Donald Leake cover design/Robert L. Heimall H-72053 (Stereo)

AFGHANISTAN MUSIC FROM THE CROSSROADS OF ASIA

MEMBERS OF THE RADIO AFGHANISTAN ORCHESTRA
RECORDED IN KABUL BY
PETER TEN HODEN



AEGHANISTAN

MUSIC FROM THE CROSSROADS OF ASIA

MEMBERS OF THE RADIO AECHANISTAN ORCHESTRA RECORDED IN KABUL BY PETER TEN HOOPEN.



In the interchange of cultures in Asia, Afghanisten-tha iand between the Oxus and the Indus-has elweys been en importent crossroeds. For centuries, whoever occupied the passes of the Hindu Kush ruled the doorwey to Indie and Chine. Persians, Indiens, Turks, end Mongols ell heve their kin in this country and have hed their influence upon the charecter end culture of the Afghens. The Afghans are proud of their heritage, especially of such nationel traits as honesty, hospitality, and friendliness. The music of Afghanistan is deeply rooted in tradition and folklore, and it is very much elive in the heerts of the people. It is an essential part of their life, and a colorful expression of the national temperament.

Treditional Afghen end Neer-Eastern music were brought to the Indien subcontinent by Islemic rulers and strongly influenced the locel classical music. North Indian music owes some of its instruments to the land on the other side of the Hindu Kush. Nowedays e certain emount of feedback is noticeable: the music of Afghanistan shows the impect of Indian and Pakistani film music, which in its turn has ebsorbed Western styles. Yet despite the influences of these foreign styles, Afghan music hes pre-

served its unique cherecter. Among those who have helped shape the style heard on the present disc ere musicians such as Usted Oasem (grendfather of Musa Kesimi, who is heard in this recording). After studying with his fether, a femous court singer, he completed his musical education in India and then returned to Kebul, where he collected foik music end encouraged composition in new national styles. Musicians such es those heard here keep these trends alive. They do not reject foreign elements eltogether, preferring to blend them with Afghen themes in such a way that the local flevor is preserved. Another importent figure in Afghan music is Usted Mohamed Omer, robob-player and composer, who pleys the robab solos on meny of the selections presented here, including two of his own instrumental compositions (Side one, band 5; Side two, band 3). His style exerts an audible influence upon the younger performers eround him.

The other performers presented here are among the cream of Radio Afghenistan performers end represent the meinstream of the radio style. Here, Indien musical instruments end film music have meshed with Afghen folk styles in e unique blend. One must also allow for the impect of the popular music of neighboring Iren and Soviet Central Asia, but until quite recently Western musical influence had been at an absolute minimum DETER TEN HOODEN

Among the instrumente heard in this olbum:

The robob is a true Afghan instrument also used widely in the Peshtun ereae of Pekieten, in Keshmir, end in some perte of northern Indie; it is the ancestor of the Indien sorod. The four mein pleying stringe ere gut, etruck with a plectrum. There ere eleo e lorge number of sympethetic etringe. The robob may be related to lute-type inetrumente depicted on reliafe of the Gendharen (Greco-Buddhiet) Period of Afghen ert (ce. 2nd century A.D.).

The tonbur is eleo e lute of Afghen origin. It has two main wire stringe etruck with e wire ploctrum end numerous metel sympathetic strings, producing e metellic timbre. Other instruments such as the sorindo and carongi relate more to the Indian world. The former is popular in the eestern and southern provinces of Afghanisten omong Peshtuns. In the case of both the sorindo ond the sorongi the stringe ere not pressed egainst the fingerboard while pleying, as with the Western violin, but resonate freely,

Another "imported" instrument is the sontur, a type of hammered dulcimer netive to Pereia. It is olso used in the Punjeb, Keshmir, end porte of North India. The etrings ore

tuned in pairs or groups of three and are struck with small wooden hemmers. Like most of the "imported" inetrumente in the Radio Afghanieten Orchestre, the contur le rorely used in Afghan folk mueic.

The zerbogholi, a typical vece-shaped drum, is made of earthenwere, with a parchment-like skin comented to the lerger rim, the norrower end being open. The instrument is often held under the ermnit.

The tulo, a wooden or reed flute, is not chrometic, so e pleyer must select a different tulo for each key.

Also heard are the dotar; the Indian sitor, tombourg. end tablo; the hormonium, a smell portable version of the European instrument; and the European clarinet.

Deri ie a lenguage widely spoken in Afghanisten. It is. in ite written form, similer to the ienguege of Iren. Both languages may be referred to as Persian; that of Iran. "Fersi Persien," end thet of Afghenisten, "Deri Persien." The second lenguege heard in this elbum (Side one, bands 1 end 2) is the other national lenguege of Afghenisten, commonly referred to es Peshto or Afghan. The language is divided into two important dielects. Both songs ere in the Eastern dialect, where sh is pronounced kh, besides other differences,

SIDE ONE (17-40)

1. Non moi dowroi a wolei [Todey, I sew her] (4:18) Gul Zemen, singer Lenguege: Peshto Style: Peshewer

A folk song, very loosely rhymed.

Today, from o distonce, I sow her, my Leilo, rombling olong neor the brook. Dressed in red, she moves like o flome, like o proud pigeon, strutting, cooing to her beouty. When closer, har block eyes, beneoth fluttering lashes, were shining, her lips so bright a red! her foce, rodiant white; her words! Todoy as she possed by, I cought o glimpse, her face holf-hidden by her flowing block hoir. A smile was all I saw as she possed by, nurtured on tender core, my Leilo. How mony hearts does she hold in her henne'd honds!

2. Mohommed doi nabiyono (Mohammed emong prophets) (3:30)

Usted Doray Logari, singer

Language: Peshto Style: Kebul

A formel ode in classical Middle-Eastern style, called gosido. When dedicated to the Prophet, a gosido is called no't.

Mohommed is o prince omong prophets; on Judgmant Doy he heors sinners beg forgiveness. Thou wert creoted from light, oh Prophet, and received into heoven's highest places. Hoil, oh hoil, hoil Prophet, hoil oh Prophet. Mohommed is o prince omong prophets. To thea Gabriel brought God's decree, the Koron. Through God's words in the Book thou showed mon Right. To the heavens God invited then His beloved

3. Bimör dil, khorūb dil (Heertslck end sad) (3:35) Hemide Rokhshane, singer

Lenguege: Deri Style: Herat

A ghazol in the classical style originating in the 10th century end perfected in Afghanisten end Iren centuries ego, Ghozol, sometimes equated with "sonnet," is a poetic form intended to be sung. The poet who composes e ghozal elways includes his pen-name in the last verse. Thus we know the author of this sonnet to be Octower - meening "steadfast."

Sick, ruined, and enfeebled is my heart; it bleeds from the cruelties of the beouties of the time. Dusk to dawn, sleop evodes my eyes, O Alloh, becouse of the cobe ond woile of my heart. Among oll the foirfoced ones, O winner of heorte, who oppeored in time, my hoort chose you. Since Ostowor become o slove of your love, no longer does hie heart roce ofter this one ond that one

4. Dur oz to oz chob to sohor (Far from you) (3:47) Zhile, einger

Languege: Deri Style: Kobul

A sonnet (ghozol) of which only the first portion is sung here. The opening verse, motlo', ie repeated as chorus. When for from you, from dusk to down, I'm o weeping

condle ot a feetival, searching to find the fruit of my fruitless lomanting. Far from the light cost by your foce, I lie oe o shodow at your doorstep. Toward you the eyes of my hope turn, oles, for this voin futile hope. Where is my brimming, flowing cup? Where is the woter colored like fire? Where is the soothing source that dissolves my woee?

5. Rain Song (instrumental) (2:13) Uetad Mohamed Omer, robob colo

SIDE TWO [16:06]

1. Ze eehkat tork-e sar kardon [For your love to loee my heed) [4:13]

Ajab Gul Delshad, singer Languege: Dari Style: Ghezni

A quatroin form native to Afghanistan, called chahor boiti. The form has grown out of orai folk literature. Efforts have been made recently to collect in written form surviving examples of this colorful form of simple rhymed verse. Ma'sumoh, the name of a giri, means "innocent."

Why part with my head for your love, Ma'sumah? Why give up my soul? Whot reword, Mo'sumah? Knee-deep in oshes have I sot for you, Ma'sumoh, whot reward for throwing dust on my head for you. Mo'sumah? Were your hoir not in flowing curls, Mo'sumah, I wouldn't be sod enchoined in your prison. Were the chest of this heart not unlocked, no entry for sodness would exist in the world. From nightfoll till dawn, I cling to your skirts. O Mo'sumah of the chain of lovers. O Moslems, I am a wonderer. Mo'sumoh! Poor, nlone and with no friends, Mo'sumah! Oh fate, I can entreat only the Pure Creator. Today I om here, unaware of where tomorrow carries me. Mo'sumoh was a coquette promenoding in the squore; she drove me to wandering. Now she turns respectable, Mo'sumoh of the chain of lovers. Her eyes are so inviting, her trouser cuffs jingling, beads encircle her neck, on her mouth lipstick, her foce adorned with beauty morks, under her blouse two pomegronotes, hurrying toward o rendezvous while keeping me woiting. Go to your lover, tell him your reol love is poor-a sad beggar honging of people's gotes, from dawn till dusk at village doors but oh God, no matter, poverty is olso fote!

2. Chard jofo mekoni ay dilbor (Lovers' complaint) (5:55) Setere Nahid, Musa Kasimi, singers

Lenguage: Dari Style: Kabul

A sonnet (ghazal) composed by Ostowar. This second sonnet by the poet works his pen-name into the lest verse even more effectively, because the uninitiated would think it a reference only to the word "steadfest."

Heartless and cruel you are to me, enchantress of my poor heart. Meoningless complaints do you no good; you are so cruel, oh my love. Behold these eyes, they witness your cruelty. Meoningless comploints do you no good; you are so cruel, oh my love. Rare blue norcissus ore your eyes, troubling, disturbing my paoce. The beauty of your sweet lament pierces my corroded heart. Your flowing hoir, flying so free, has set my heort oll aflight. Awoy from you there can be nought for me but the hour of Doomsdoy. In seeking your love, I'm nothing if not steodfast - foithful and trun will I be till Resurrection Day

3. Song of the Cricket (instrumental) [2:54] Usted Mohemed Omer, robab solo

4. Bogzor dor pish-e to (Let me be near you) [2:51] Hamide Rokhsheno, singer Style: Heret Lenguaga: Deri

A sonnet (ghozol).

Let me be neor you, oh my love, to dia near you, oh beloved, of a tormented heart. By your love I om wounded. Oh hondsome slayer, by your unkind dagger lot me die. This condle burns for you; nlos not in your presence, unable to light your foce, I malt helplessly.

Nanesuch gratafully acknowledges the assistance of Eden Naby with transletions and notes on the texts, and Professor Mark Slobin, Music Department, Wesleyen University, Middletown, Connecticut, for his generous advice and belp.



SAVANNAH RHYTHMS



1. "Allah man dogo" (Cod is Great) 2001.

Sale for the body that the control of the body that th

2. "Lemendi gyeba"

(Lementi doesn't care) (4.04)
Northern Samo tribe
1 lolongo (musical bow), dancer with whistle and rattles attached to his ankles

The driving pitch of the musical bow neverbrates through the hot, balmy, dark night in Tougan, northern Samo Country. The sun has set and after a hearty evening meal of millet gruet, the younger boys encourage Lemendi Drabo, the weaver, to entertain them with

Laane Drabo demonstrates the Samo dances "gongo-longo" and the ancient dance "Suruni" (Dance of the Men). The musical bow calls out the rhythms signaling the dancer to change his step. The musical bow is forbidden to play during the day in the dry season because the people feel its sounds will bring great winds which will cause hardship to the people and crops.

3, "Djongo" (Kassena dance music) (4:02) Groupe Instrumental du Renouveau de la Jeuness Kassena de Po et Tiebele a Duagadougou (Instrumental group of the Renewal consisting of the young Kassena boys from Po and Tiebele residing in Ottagadougou)

3 wia (flutes), 1 goun-gonga (pressure drum) and 2 kwora (gourd drums)

This Kassena flute ensemble typifies the efforts of urban Africans to preserve their traditional tohal traditions. The dance and music group is practicing at the home of its president. Alain Kibora. Eight to ten dancers accompany the musicians with sylined versions of traditional Kassena dances. Tom away from traditional context and thrust into the urban scene, the music and dance becomes purely recreational. The group practices to play in Ouagadougou's large public amphitheatre, the "Maison du Peuple". Concerts are often staged as dance competitions and the crowds clanning determines the winner.

4. "Abdulai" (God's Child) (2:06) Mossi Koranic students

Chanting alms

Four young "garbou" (students) from the Koranic school in Temosphin quarter. Ouagadougou, perform arabic chants in "manue" style. Chanting after supper from compound to compound, the students give Ouagadougou citizens the opportunity to give alms, or "araba" which is required of all good Moslems. The main body of Moslem tradition is passed through the

Koranic schools, of which there are more than 66 in the capitol of Ouagadougou. The children's classes are mainly in the open air in front of the master's house. The students read aloud from wooden slates on which they write Koranic verses. Ouagadougou has a majority of Oadiriyya Moslem citizens who worship at the more than 36 mosques throughout the capitol.

5. "Boli-Bana" (a well-known musician from Sikasso, Mali) (2:13)

Bobo-Dyula tribe 2 bala (xylophones), 1 din-din (gourd drum) This example from a Bobo-Dyula marriage demonstrates that

dancing is a common form of celebrating in Upper Volta. At this festival, eight to ten people dance while the crowd claps and shouts. The professional musicians, Mamadou Kone, Dramane Sanou and Adama Traore, ensure the Bobo-Dyula music, rhythms and history

1. Fulani ensemble (5:37) 1 hodu (lute), 2 kaakol (calabashes)

These musicians were summoned by the chief of Fada N'Gourma to play in a musical evening with several other ensembles. Fulani music traditionally accompanies marriages, baptisms, and the Moslem holidays of Ramadan and Tabaski. Lyrics, as is often nosisten nosodays or kamadan and Iabaski. Lyrics, as is otten spyrial of African music, praise and describe the person listering to the music. These Fulani musicians are nomadic and travel throughout West Africa with their cattle. Conveniently, their instruments are light filtures, fulddles, etc.) and the calabash, in fact, doubles as a cooking utential.

2. "Wenlega" (a Mossi Dance) (4.38) Mossi tribe

Vocalist, small calabash rattle, 2 waamde (calabashes), chorus and hand-clapping The Kando chief arranged this celebration appreciation for the

work party that participated in his afternoon "kobo" (cultivation of the millet fields to drumming). The Kando chief enjoys music immensely and the festivities were spirited. This celebration for villagers from Kando and Koumsyeogo shows the goodwill between the two villages and spotlights their intentions to inter-marry their

Bowing on his knees in front of the chief, Sibiri Kafando sings chants of praise in the chiefs honor while the chorus responds.

Young girls dance the 'wenlega' moving counterclock wise in a circle

SAVANNAH RHYTHMS

Music Of Upper Volta

Extens in the dry averated piles, the people of Upper Volta density of the group waters. Savariah provided in the second central part of the country give way to an ever encounting Sahara desert to the north. Upper Volta is one of the people of the world and the drought in the Sahad duagnet in 1970s emphasized the fargillor of Voltatile and land. Upper Volta is approximately the size of Colonals and uppers use militing people speaking over visy different impagar. The strength of the size of Voltan is approximately the size of Colonals and uppers use militing people speaking over visy different impagar, and through the country and converge in Chana to the world. The economy is boad on substanced random and investigation of the control of the country and converge in Chana to the world. The economy is boad on substanced random and investigation of the control of the country and converge in Chana to the world. The economy is boad on substanced random and investigation of the control of the country and converge in Chana to the world. The economy is boad on substanced random and investigation of the control of the country and converge in Chana to the world of the control of the country and converge and the control of the country of the country and country and converge in the country and country and converge in the country and country and converge in the country and country and country and converge in the country and c

Affician miss a starty played for its own sales an African musician plays "with" people, not Tor them. Music plays as African miss a starty played for its own sales an African musician plays "with" people, not Tor them. Music plays as agricultural cycle with field clavisation. Havest and wismessing of militir performed to the rhythmics the forms. Music womes agricultural cycle with field clavisation. Have start and wismessing of militir performed to the rhythmics the forms. Music womes agricultural cycle of the resultance of the property of the propert



















Recorded 1973-1975 in Upper Volta by Kathleen Johnson Editing: John Howell, Library of Congress Mastered by Terry Dunavan, Elektra Sound Recorders Art Direction: Ron Coro Design: Denise Minobe Photographs by Kathleen Johnson Nonesuch Coordinator: Keith Holzman

Special thinks to all the musicians on this alliam, who continue the rich musical realization of Upper Volta. These recordings were made under the caughter of the Archiver Sources Continues of the Upper Volta Research Center of the Properties Design Continues of the Upper Volta Research Center, in particular Boys Center, Archivel for Archiver Sources and film, solidal continued and at the Upper Volta Research Center, in productor also thanks the following individuals for their assistance during profuction. Roland Crayson, Karn Tarrey and Joseph Hidderson.



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Grateful and happy, the Kando chef takes a wog from his post of bombon, putto up and joins them. If he workers not reveated her workers and reveated her workers and reveated her workers and the workers and

3. "Hfaf finien kien lo lay-nu" (Marriage music;

3. "Hal finen kien to lay-nu" (Marriage music) slow movement) 0,420 bavlas tilobe-Oulv Inde 1 bavlas tilobe-Oulv Inde 1

plays the sylophone. The groom's brothers accompany with drums and brother lend dances.

The father and brothers are all "aubnu"-members of a traditional musicians caste. The family are leathersmiths, a necessary job to make instruments. The sons of Wamfen have emigrated to urban Ougagdorgou from Mali and, earn their living selling musical instruments and leather articles to tourists. They are well-known. ghout the city and are often summoned to perform for

4. Mossi Funeral Celebration (4:39) Bissa musicians 1 boun-kam (gourd-clarinet), 3 vocalists with sibika (rattles)

These musicians spent three hours in the back of a pick-up truck Does musclain spent three hours in the bads of a pickup track tracelling forty miles to play at the humen for the last Monte Starl of Knewling forty miles to play at the humen for the last Monte Starl of Knewling and Monte Starl of the Starl of the Starl of the Starl which must take place before the nest planting furnel. Because Naba Zari was an extremely powerful and respected their in his area the eichestion melabolic the starling of the Monte Starling and eichestion melabolic the starling of the Monte Starling and eichestion melabolic the starling of the Monte Starling who had from all over the region to play for the hundreds of volkagers who had from all over the region to play for the hundreds of volkagers who had

come to pay their respects to their late leader.

Gobiniyala Nombre, the lead female singer chants praises for the late chief while dancers perform "saare", a traditional Bissa dance. David Bambara, a farmer and a mason, plays gourd-clarinet for the group. Alizeta Zeba and Lamoussa Lengani provide the chorus and vocal harmony.

THE INSTRUMENTS

The 'kaakol' consists of a hollow half-gourd commonly about 30

This set of three tuned vertical end-blown flutes is carved of wood and each flute is approximately eight inches in length. The players alternate pitches in hocket style and the composite of their Gourd Clarinet

The 'boun-kam' is an open millet stalk capped on both ends with two small gourd resonators. A single reed is attached to the milet stalk: torigue pressure and a left-thumb tone hole control pitch. A tone hole in the right gourd resonator creates vibrato. Gourd Drum

This drum consists of a large round gourd approximately twen This arum contests of a large roung goard approximately wenty-two inches in diameter. The top one-fifth of the gourd is sawed off and the hole is covered over with goat skin. The player slaps the drum head with his palms. The large goard creates a deep bass sound and the addition of a flat metal rattle wedged into the drumhead strappings completes the texture of the sound

Musical Bow Shaped like a shooting bow, the musical bow is held horizontally with the string passing through the musician's mouth. A sturdy stick in the right hand makes the string vibrate and this sound resonates in the mouth cavity. Changing the shape of the mouth cavity amplifies selected harmonies while a fundamental pitch serves as a drone. To raise the fundamental pitch, the string of the bow is shortened by a smaller stick in the left hand. The bow 'talks' by using the fundamental pitches to imitate tonal patterns of the Samo language. The bow is tuned by moistening the string with saliva.

Pressure from
The pressure drum is a double-beaded drum with revocidin body,
shaped lide an hourglass. Held under the sam, neet to the body,
shaped lide an hourglass. Held under the sam, neet to the body,
shaped lide an hourglass. Held under the sam, neet to the body,
shaped lide and the same than the pitch. A curved sitck is used to strike the drum. The variable pote
of the pressure drum is used to insiliate the total West African
languages thereby communicating texts and phrase within the
center of the must, as well as supplying righthing backets,
as well as supplying righthing backets, Three-string lute
The 'hodu' is a lute with goat skin stretched over an oblong

The "hold" is a lufe with goar skin stretched over an oblone, wooden holdy. Three plausi estings are fastened to the neck to a stick, and itsel down with leather strings. A nestal buzzer is fastened to the top of the neck to provide buzzing. Ethomauscologists suggest the top of the neck to be the forerunner of the American burjo.

The Wext African "bala" consists of 15-19 wooden keys placed on a stick frame above hollow gourd resonators. An arc carved under each hardwood key improves tone and definition of pitch. Each each nardwood key improves tone and definition or piech. Each good resonance in matched to its wooden key by sue; the lip of the gourd its positioned precisely under the key are to maximize resonance. A hole in the gound patched over with patched and a desired buzzing quality to the tone. The vibergiane player was mean real artists on this wrate to add high them and a knowledge of the properties of the wrate to add high them and a knowledge to the wrate to add high them and a knowledge to the wrate to add high them and a knowledge to the wrate to add high them and a knowledge to the wrate to add high them and a knowledge to the wrate to all the wrater to be a support to the properties of the wrater to be a support to the properties of the wrater to be a support to the properties of the propert to the tone. The keys are struck with wooden sticks bound with



AN ISLAND CARNIVAL

Music Of The West Indies



SIDE ONE. In Jones In Jones I Demand. The secondary is interesting the people of the Lever Audille as in Sweden, e-peculit same the people is the Lever Audille as in Sweden, e-peculity among the Prench Cecelor—the descendant of slaves observed and Prench Lever I Demand and Lever

2. Massuer. Village band. St. Laco. Here in adother example of old-in-the old days learned the achievable dates by looking on at the learned of days learned the achievable dates by looking on at the learned of the common of the learned of the

STIPLE LEAST Colorum behavioured. Weight belief a new more being to compared of a baselow here is a did ending finding here. Note that the second of the sec

6. "Mr Walker." Callypuo, Cocca-leste daus, Germada. Thus is the control of th monic accompaniment. Anyone not used to it may find it hard to make out the frail-sounding melody. The two youths playing here had modernized their cotos-lutes by exchanging the lians string for one made of nylon fishing line 1:20

3. La Rour song, Members of La Rour, St. Livia. During the wars between higherd and frames on the 18th centary was cert associated between higherd and frames on the 18th centary was cert associated by the property of the p

b. Aguinado. Lepinol Secreadera. Tendad In Translad the Spain-ted of the Committee of t

an island carnival

Music Of The West Indies

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muticians and supprey go from house to house, from willage to will for the word point, probably comes from the board and coping. (The word point, probably comes from the board and coping control of point point points of the point point points of the transition of the point points of the point points of the point type of tong privage music Agustafest describe epicacles from the last of learn. The virtual control of the points of the

In Shango, Trinidad, The Shango cult is the religion of the Yoruba people. Even in West Africa this cult was influenced by Christianity and came to Trinidad as a ready-made syncretistic religion with greater changes than the purely African Iribal religions surviving in the new environment. Shango is actually the name of one of the cult's many "gods" or orthus (in the Yoruba language), a word that has been translated as "powers" by the devoters of the cult's Shango.

is the themder god, Ougen is the god of battle set. (ef. Thee, Odin et.) Early god, bytides bring an "Africas power" is also a Carbotic set. (ef. Thee, Odin et.) Early god, bytides bring an "Africas power" is also a Carbotic set. (ef. Thee, Odin et.) Early god, and the et. (ef. Thee, Odin et.) Early god, and et. (ef. Thee, Odin et.) Early god, and et. (ef. Thee, Odin et.) Early god, and et. (ef. Early god, ef.) Early god, and et. (ef. Early god, ef.) Early god, ef. (ef. Early god, ef.) Early god, ef.) Early god, ef. (ef. Early god, ef.) Early god, ef. (ef. Early god, ef.) Early god, ef.) Early god, ef. (ef.) Early god, ef. (ef.) Early god, ef.) Early god, ef. (ef.) Early god, ef

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legent of these sects in Trinided in called Spiritual Expirition of the Committee of the Committee of the Committee of Com

3. The Growt of Maredessian Handus spit soon Guaddisape Indi-lated Scholler and Bengal They brought with them to gree of hids. Medies and Bengal They brought with them to gree of Maries region demands the feel Haldmann. Christ. Carbon, Medies region demands the feel Handus. Christ. Carbon, Medies region demands the feel Handus. Christ. Carbon, the Handus of the Christian Christian Carbon, and the Handus of the Christian Christian Carbon, and a feel of the Handus of the Christian Carbon, and Landus of the Christian Handus of the Christian Christian Christian Christian Christian Handus Christian Christian Christian Christian Christian Christian Christian Handus Christian Christian

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5. Red. Tablego In the 10th centure a Scottish regiment was sub-propiet colliner Among where though the rest and the pp. it were Arternated versions, are popular distort. The hard been assets of Arternated versions, are popular distort. The hard been seen as-decised person, similar to care "plott." As a number-desire sub-scission of the bodies in the darrow, the been seen as procure in a salary of errormory from which pass dist. The process was a procure in a salary of errormory from which pass dist. The process of the process of plot and the process of the process of the process of the salary arrows the tree is in the pass that and in similar to work only a few world which the salary seen models as destinated about the process of the process of the process of the process of the collection of the process of the process of the process of the collection of the process of the process of the process of the placed have by this angree even the fraresh-cities game of real-tistic and Martiples, and the explains the called the process of the collection of the process of the process of the process of the model pattern which forms the basis of the police tambosines's wither-cess exclusion to these and between the process of the process of the process of the process of the pro-cess of the process of the process of the process of the process of the pro-cess of the process of the process of the process of the process of the excess and the process of the Scotter Malline and the process of the process of

2. Sptritual Baptists. Trinidad All over the Lesser Antilles there are small chapets. Anyone may receive a call to build a church or lead a congregation. These sects are usually of a syncretistic type. The

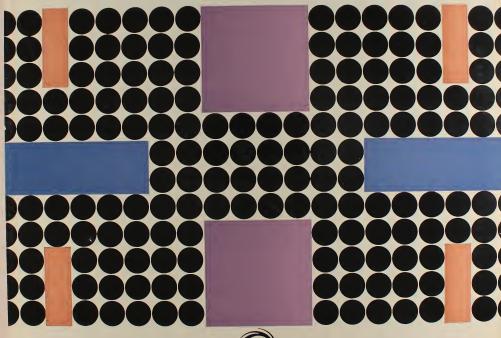
Recorded 1969-71 in the Lesser Antilles Recorded and edited by Krister Malm Mastered by Michele Stone Production Coordinator Elize Keen Design: Denise Minobe Caver Photo: Jan Lindblad Director Keith Hoizman © 1977 Rikskonsetter conserter for Concerts, Stockholm, Sweden (CAP 2004 1-2) Licensed from Caprice Records, The Nation



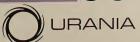
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ANTHEIL: BALLET MECANIQUE Chavez: Toccata For Percussion Hovhannes: October Mountain Lopresti: Sketch For Percussion

Los Angeles Contemporary Music Ensemble, Robert Craft, Conductor Manhattan Percussion Ensemble, Paul Price, Conductor



COVER DESIGN BY RONALD CLYNE



BALLET MECANIQUE - GEORGE ANTHEIL

ROBERT CRAFT, conducting the LOS ANGELES CONTEMPORARY MUSIC ENSEMBLE
PAUL PRICE, conducting the MANHATTAN PERCUSSION ENSEMBLE

Side 1

- Ballet Mécanique (1924, rev. 1954) George Antheil (1900 1959)
 Four Pianos, two Xylophones, Glockenspiel, Timpani, Tenor and Bass
 Drums, Military Drum, Gong, Triangle, Cymbal, Woodblock, Large
 and Small Airplane Propeller, Large and Small Electric Bell.

 Robert Craft, Conductor
- Sketch for Percussion (1956) Ronald LoPresti (b. 1933) Xylophone, Marimba, Celeste, Timpani, Snare Drum, Bass Drum, Gong, Piano, Triangle, Suspended Cymbal Paul Price, Conductor

Side 2

- Toccata for Percussion Instruments (1942) Carlos Charet (b. 1899) Xylophone, Side Drums, Indian Drums, Tenor & Base Drums, Bells, Suspended Cymbals, Timpani, Large & Small Gongs, Chimes, Claves, Maraca Paul Price, Conductor
- October Mountain (1942) Alan Horhanness (b. 1911) Marimba, Glockenspiel, Timpani, Tenor & Bass Drums, Gong, Tam-Tam Paul Price, Conductor



Percussion music — music expressed through rhythin instead of melody and harmony, suggesting ordiest variations of movement—is not not the manifestations of currentess times. It does not seem surprising, therefore, that an art form exploring the intrinsic medidounces of drums and combish has become an accepted means of our musicl expression. But in 1924, when the late George Antheil wrote his Ballet Microsupe, he was considered an inconclast, an audicious experimenter. As he explained much later, the ballet was not meant to glorify the beauty and precision of machines, as was erronously charged; it represented his personal effort to escape "the imograpion dumb later, the ballet was not meant to glorify the beauty and precision of machines, as was erronously charged; it represented his personal effort to escape "the imograpion dumb later, which was not meant to glorify the beauty and precision of machines as was erronously charged; it represented his personal effort to escape "the imograpion dumb later."

When he wrote the ballet, Antheil was developing a new principle of musical construction, based on rhythm alone. He called it "time-space" and compared in with a cauries on which tunes and cheed were applied like colors and shapes. He wrote the cause of the colors and shapes. He wrote the properties of the colors of the colors and shapes. He wrote the colors of th

Next comes a work by Ronald Lo Peesti, of Williamstown, Mass, who was 23 years old and had won considerable recognition with compositions along conventional lines, when his Stetch for Percussion won irst prize in the annual contest at the Eastman School of Music, in 1956. Within the single movement of this work, contrasts are achieved by printing delicate sounds of celeste, marinba, and piano against the clamor of xylor-phones, drums, gong, triangles and cymbals.

Side Two opens with a three-part Toccata for Percussion Instruments by Carlos Chavet, Mexico's most eminent musical personality. It has been described as the most academic percussion work written so far, "intellectual rather than primitive" was the concensus of opinion after its premitie in Clinicantai, 1990, daspite the lavish use of Indian drums and various kinds of metallic sounds suggesting the Mexicans' prediction for bells. With the perfectionism that distinguishes all his work, the composer leaves, nothing to improvization; even the pause between the last two movements is a measured rest, just long enough to indicate the change of most.

October Mountain by Alan Howhaness was written in 1941, while this predific composer was a student at Tanglewood, after having burned about 1000 earlier compositions. A New Bajdharf of Armenian parentage, a reacher at the Boston Conservatory, he has won a considerable following by the original blending of Oriental, Indian and Armenian factures which gives his style an enchanting extont flavor. The work is in five parts, three of which are dominated by the marinby, which gives a peculiar tinge to the monodic chart that is a chargeristic element in Armenian music.

THE CONDUCTORS

Both Robert Goffs who loads the Anthell work, and Paul Price, who conducts the other three, are young Americans who champion the latest in modern music and moder trends. Robert Craft, author of a book on Stravinsky, is a New Yorker living in Hollywood where he founded his ensemble to promote understanding of such innovators as Schoenberg, Webern, Stochhausen and Boulez. Paul Price has chosen percussion as his vocation. He teaches and conducts them at the Mandatura New Price is credited leads a pullfabiling firm specifiding in precussion. The Price is credited with being largely responded for the world-old acceptance of this stimulating new Ann M. Linge.





ARNOLD SCHOENBERG

FIVE PIECES FOR ORCHESTRA Op. 16

ANTON WEBERN

CANTATA NO. 1

ANITA WESTHOFF

GÜRZENICH CHORUS & SYMPHONY ORCHESTRA OF COLOGNE GÜNTER WAND conductor

IGOR STRAVINSKY

DUMBARTON OAKS CONCERTO IN E-FLAT MAJOR

MEMBERS OF THE LAMOUREUX CONCERTS ORCHESTRA

GÜNTER WAND



Zundonder Lichtblitz des Lobons schlug ein eus der Wolke dos Wortes Donnor der Herzschlog folgt nach,

Klainer Flugel Aharnsamen schwebst im Winde Musst dach in der Erde Dunkel sinken.

Tdnen die sellgen Selten Apolls, war nannt sie Cheriten? Spielt er sein Lied durch den wachsenden Abend.

eind doch im World die schwacheren Werte

ARNOLD SCHOENBERG (1874-1951)

FIVE PIECES FOR ORCHESTRA, Op. 16 (17:52)

Vorgefuhle (Premonitions) 2 Vergengenes (Yesteryears)
 Sommermorgen an einem See Farben (Summer Morning by a Lake/Colors)

ANTON WEBERN (1883-1945)

CANTATA NO. 1, Op 29 (7:30) 1. Getragen-lebhalt (alternating) 2. Leicht bewegt 3. Ruhig ANITA WESTHOFF, soprano GURZENICH CHORUS & SYMPHONY ORCHESTRA OF COLOGNE GUNTER WAND, conductor

SIDE TWO IGOR STRAVINSKY (b. 1882)

DUMBARTON OAKS CONCERTO in E-flat major for Chamber Orchestra [15:43] 1. Tempo giusto 2 Allegretto 3. Con moto Members of THE LAMOUREUX CONCERTS ORCHESTRA

GÜNTER WAND, conductor

und euch die blesseren Bilder zum Siegel des Spektrums geschmolzen Charis, die Gabe des Hochsten: petin (vague enough, I suppose) V. The Obbligato (or perhaps "Infly-

say that these titles were added as a necessity of publication and not to provide "poetic" atmosphere.

Premonitions is remarkable for its fluckering, hist-changing colors and dynamics, and its use of a single held chord and a pulsing ostinato, both of which persist for almost the entire length of the piece. Things Past, also translated as Yesteryeans, is clearly related to tradition in its expressive linear writing and poignantly dissonant harmony. Colors, also called Summer Morning by a Lake, is the most evocative of all. This movement has still a third title. The Changing Chord, and its basic sonority-a kind of shimmer which is, at the very least, a-chord-and-a-color all in one is subject to the most subtle and clusive shifts, against which only a few tiny, clear points of light appear. Peripetia-the "turning point" of the classical tragedy-is a brief and apocalyptic upheaval. The Obligatory Recitative is, like Yesteryears, a highly expressive linear piece; with its sorrowful, Löndler-like swing, it breaks with

tradition while evoking and extending the past into our own time.

Of all of Schoenberg's pupils, it was Webern who most thoroughly accepted the implications of and drew the most extreme conclusions from the master's work; thus it was Webern's music that could provide a link between the old avant-garde and the new Webern was a trained musicologist and a practicing conductor, activities which suggest that his work might be imbued with more of tradition and more in the way of performing reality than it is sometimes credited with. Early in his creative life, Webern reduced the materials of his art to their minimum essentials: notes, intervals, dynamics, colors, silences in their simplest and purest state. Inevitably, he followed Schoenberg into the twelve-tone synthesis. Each work is based on a single pattern of twelve different notes which, in one or another of four basic forms, permeates every aspect-linear or "harmonic"-of the piece. With Webern the twelve-tone idea is more than a principle; it becomes not only the form but the actual substance-the "content"-of the music as well. Curiously enough, this kind of abstraction, this kind of patterning-comparable to that found in, say, the work of Mondrian-suggests a kind of contemporary "lyric" classicism, Surprisingly, more than half of Webern's output consists of works for the voice, miniature settings that often express a kind of lyric nature mysticism. These tendencies come together in Webern's late cantatas of 1935, 1939, and 1943, all set to texts by Webern's friend and favorite poet, Hildegard Jone.

The Cantata No. 1 (actually the second of the three) sets three poems for solo soprano, four-part chorus, and a small, unorthodox orchestra. The first movement has a curious alternation of very long and very short measures of varying length-short loud quick forward strides followed by a great soft holding back. The second movement, for soprano solo, has a "lightly moving" flow of sixteenth-notes that is, however, modulated by no less than thirteen ritards in fifty-six hars. This kind of fluctuation continues throughout the quiet halves and quarters of the first part of the third movement. This movement presents a musical development of (for

The lightning spark of life tlashed down from the Word-giving cloud Thunder, the heartboat, tollows after

Little maple-seed wings tloating in the winds You must soon tall to the darkness of earth to all the fragrance of the springtime, you will climb from your roots to bright heaver and soon will also take root in the sky And then you will again send out your little wings which already carry in themselves your whole silent life, articulate form

and even the paler images dissolved in the seal of the spectrum

like the dew of perfection
Translation by ERIC SALZMA:

There was a time, not so very long ago, when contemporary music was polarized around the magnetic figures of Arnold Schoenberg and Igor Stravinsky, when the thesis and antithesis of modern music were "neo-classicism" and "dodecophony". It was Stravinsky-with his neat Russian view of history-who helped provide the synthesis by turning twelve-tone himself. The battles of the '60s are obviously not those of the '20s and '30s but it is still true that, of the pioneer generation of 20th-century composers, it is Stravinsky on the one hand and Schoenberg and his pupils on the other who have had the greatest impact on the course of music. And we can see-in a way that our predecessors could notthat the significance of the work of these men was not divergent and contradictory but part of a larger flow.

The Five Pieces for Orchestra belong with that remarkable group of works composed by Arnold Schoenberg in late 1908 and the first part of 1909 and which, for the first time in the history of music, clearly move "beyond" tonality as a basis for musical thought and structure. Schoenberg's earlier work comes out of the post-Wagner, post-Triston tradition in which the on-going, directional, narrative pull of traditional tonality is, no matter how elided, no matter how stretched for expressive purposes, still operative. But Schoenberg evolved from that tradition the most revolutionary consequences. This evolutionary revolution was a poetic and expressive one; although Schoenberg himself had no sympathy for such labels (one understands why), this period of his work is often designated as "atonal expressionist". The "expressive" vision of this music comes from some point deep in what was just then becoming known as the "sub-conscious". Schoenberg's Vienna was also Freud's Vienna. Nevertheless, Schoenberg achieves a remarkable balance between inspiration and expressivity on the one hand and the demands of intellect and traditional musicianship on the other.

The Five Pieces for Orchestra were begun in May of 1909, and the score was ready by August 11. The work was published by C. F. Peters in 1912 and, incredible as it may sound, first performed in London on September 3 of that same year by Sir Henry Wood at a "Prom" concert! In 1949 Schoenberg reduced the immense orchestration of the original to relatively "normal" orchestral dimensions, and it is in this form, which retains most of the scope and originality of the first version, that the work is invariably performed today.

All five movements have titles attached by Schoenberg himself not without considerable misgivings-at the request of the publisher. Schoenberg's remarks on the subject are worth quoting: , the wonderful thing about music is that it allows you to express

everything so the initiates will understand, but without betraving your inmost secrets-the secrets you don't confess even in yourself. But titles betray you after all! Moreover, the music ulready expresses can express more than in words. Anyway, the titles I might use betray no secrets, because they're either very cryptic or very techWebern) considerable scope. The choral writing prepares the way for the dramatic re-entry of the soprano on the word "Charis" the music subsides in a simple, intense dialogue between the chorus and the soprano. In this work, as in the Second Cantata, Webern, who reduced the art of sound to its most fundamental and isolated elements, provides a new expressive synthesis and reconstruction of scope and even grandeur.

admiration for Webern and been influenced by him as welll. Stravinskian "neo-classicism" recapitulates, not the fundamental experience as represented by Western tradition; in this sense, Stravinsky's "neo-classic" works are as much "about" the nature of experience as Webern's. The "Dumbarton Oaks" Concerto, with of the composer, a kind of concerto to the second degree, a concerto about the experience of concertos. The work was commissioned in 1937 by Mr. and Mrs. Robert Woods Bliss of Dumbarton Oaks, an estate in Washington, D.C., presently known as a center for Byzantine studies. The Blisses, well known patrons of the arts. ordered the work in celebration of their thirtieth wedding anniversary in 1938. Ironically, at the time of the commission, Stravinsky had been ordered to a sanatorium in Switzerland; like his wife and two daughters (who had already entered the sanatorium), he had tuberculosis. However, instead he took a residence nearby, studied and played Bach and wrote his "little concerto in the style of the Brandenburg Concertos". Due to his illness, he could not return to America, and the first performance at Dumbarton Oaks the following spring was conducted by Nadia Boulanger; Stravin-

sky himself conducted a Paris performance in June of 1938. The medium of the work is officially described as "chamber orchestra", but it is in fact an ensemble of fifteen wind and string soloists. The opening is a straight lift from the Third Brandenburg. Stravinsky has said, "I do not think that Bach would have begrudged me the loan of these ideas and materials, as borrowing in this way was something he liked to do himself." The busy concerto-grosso idea of the opening is seconded by mock fugal writing, and there is a bustling, static, ostinato finish culminating in a quiet, chordal coda. The second movement has a spare main comparisons with Webern; after a richer middle part, the main section returns, this time ornamented by the flute; again there is a coda in quiet chords. The stacento finale a kind of irregular march-has its own incessont pulse and, like the first movement, moves towards increasing ostinato repetition; the obsessive final tutti is broken off abruptly and without any attempt at synthesis. Stravinsky, like his baroque and classical predecessors, tends to say what he has to say and, when finished, he stops. "Dumbartoe Onks" has, amid its campy stylized-modern 18th-century scenery, a kind of forthrightness and honesty that is far more than mere baroque decoration or declamation. ERIC SALZMAN

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MANUEL DE FALLA

CONCERTO FOR HARPSICHORD AND FIVE INSTRUMENTS

JEAN-CHARLES RICHARD, HARPSICHORD VALOIS INSTRUMENTAL ENSEMBLE CHARLES RAVIER, CONDUCTOR

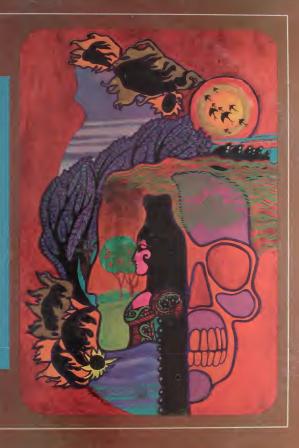
POUR LE TOMBEAU DE PAUL DUKAS

HOMENAJE: LE TOMBEAU DE CLAUDE DEBUSSY

SERENATA ANDALUZA

PIÈCES ESPAGNOLES

FANTASIA BAETICA JEAN-CHARLES RICHARD, PIANO



MANUEL DE FALLA

(1876-1946)

SIDE ONE

CONCERTO FOR
HARPSICHORD, FLUTE, OBOE,
CLARINET, VIOLIN, & CELLO
Allegro 3:00
Lento, glilegro 3:00
Lento, glilegro

CHARLES RAVIER

POUR LE TOMBEAU
DE PAUL DUKAS
3:40

VALOIS INSTRUMENTAL

ENSEMBLE conducted by

HOMENAJE: LE TOMBEAU DE CLAUDE DEBUSSY 2:18

SERENATA ANDALUZA 2:47 JEAN-CHARLES RICHARD, piano

SIDE TWO
PIÈCES ESPAGNOLES

1. Aragonesa 2:40 2. Cubana 3:54

Aragonesa 2:40 2. Gubana 3:54
 Montañesa 4:19 4. Andaluza 3:25
 FANTASIA BAETICA

JEAN-CHARLES RICHARD, piano

a VALOIS recording, France For sale in Western Hemisphere only



production supervisor TERESA STERNE cover art BOB PEPPER cover design WILLIAM S. HARVEY The course of Don Manuel Maria de Palla y Mather's life took the shape of the steep accending path of a true ascetic. For his human and artistic development stand wholly under the creed of renouncement, conditioned by his exacting Carbolic faith. Thus the bonds linking Palla to his great Spanish his exacting Carbolic faith. Thus the bonds linking Palla to his great Spanish and friend of Saint Heresa of Avalla, appear most significant. But whereas and friend of Saint Heresa of Avalla, appear most significant, But whereas the priest Victoria wrote nothing but sacred music, expressing Christ's sufferings with glowing emotion, the layous Falla always felt unworthy to create the smallest piece of music for the cult, even though the letter from the Harrischord Concerte oudli be considered relicious art in the hiesest conce

The ascending course of Falla's artistic development is even reflected geographically. After an Andalasian period, wintessing the birth of most of his best-known creations, there followed a Castilian one, distinguished by severe concentration, a rejection of any total sensatality, and by hards and rarefied sounds. This decisive stylistic change took place between 1919 and 1923; the Fantania bactics is Falla's farewell to Andalasia, whereas with El Resubto de Masce Pedro ("Master Peter's Puppet Show") he enters the couple highlands of Castilian Mancha for the first time. The Harpsichord Concerto, in every respect the climas of Falla's output, breathes the same this, sharp, but pure mountain antosphere.

A relentless self-criticism explains the very small number of Falla's known works; but even then, not all of his compositions are of the same high value. However, the few masterpieces from his maturity not only represent the climax of the Spanish music, but major achievements of contemporary music. With them the music of Spain outgree whe delightful nationalism of Albentia and Granados to reach universality.

With the exception of the Tombeau de Claude Debussy, this recording contains no transcriptions and comprises the complete original keyboard works of de Falla, with the exception of two very slight pieces of juvenilia, Valse capriccio and Nocturno—which were published against the composer's will.

If Wanda Landowska rescued the harpischord from its long oblivion, it was Falla who first made use of its possibilities in modern composition by including it in the scoring of EI Retable de Macse Pedro. After having played the first performance of this work, Wanda Landowska commissioned a concerto from Falla, who needed three long years (1923 to 1926) to fulfill her wish. The premiere took place in Barcelona on the 5th of November 1926.

The mere fact that thirteen minutes of music, written for six instruments, should have necessitated three years of arduous alloars discloses a lot about the steepness of the path chosen by the asceric Falla! But even more so does the umnot concentration of this music, the nakendess and austerity of its texture, all features only to be found—in quite different surroundings—in Webern or the latest Strainhays. This cracking, regged, lean music shines the strainhay of the strainhay

Flute, oboe, clarinet violin, and 'cello form the intentionally modest tonal background to the harpsichord, which is thus never sonically obscured. The harpsichord attracted Falla not only because of its tonal purity and pungent neatness, but also for its relations to the guitar, especially sensitive to a Staniard.

The concerto breaks down into three movements, according to the strictest classical scheme. The fast external movements are predominantly rhythmic and polytonal, witnessing an undeniable influence of Stravinsky. The melodic lines always keep to diatonicism. The opening allegro, which makes abundant use of a villancico theme from the 15th century. De los alamos vengo, madre, is harsher and sterner than the concluding vivace, a kind of scherzo in 3/4 and 6/8 dance-rhythms, sounding comparatively joyous, even friendly. But this comes as the necessary relaxed contrast after the astonishing lento, ginbiloso ed energico, the heart and core of the work. The inscription "in the year of the Lord 1926, on Corpus Christi day" stresses the deeply mystical inspiration of the composer, who has in this movement given to the world the deepest and most moving religious music of Spanish origin heard since the masterpieces of Victoria. This is the high point of Falla's message, and when listening to this tonal prayer, one should keep in mind the composer's own words: "La musica no se hace para que se comprendra, sino para que se sicuta"-"Music does not exist to be understood, but to be felt."

These same words are illustrated by the two homenajes (homages)—noble funeral pieces written to the memory of two great masters of French music

who were Falla's friends. The grandiose andante, Pour le tombeau de Paul Dubas, originated in 1935 and was published along with tributes from other composers in a special issue of the Parls Revue musicale. A massive, chorale-like solemn dirge, with dark-heed, brazen harmonies recalling Stravinsky's Symphonies of Wind Instruments or Symphony of Paulus, it sounds utterly un-Spanish, but quite appropriately conjures up the noble figure of Paul Dukas, whose Paulos Sonats (theme from the adapto) is briefly quoted.

Pour le tombeau de Claude Debussy, composed in 1920 in similar circum-

stances and also published in a special issue of the Revue muticule, is of a quite different nature. Originally for guitar Ellegia de la guitara). Palls transcribed it for piano with very slight changes. This deeply moving, once more ruly Andlaisan piece, a languich, bittersweet holderen, quotes the celebrated theme from Debussy's La Sairée dans Grenade, which Falla so warmly admired.

The earliest work recorded here, the Serenata andaluza, also belongs to the

The carliest work recorded here, the Screnata audatusa, also belongs to the dissoured pieces, having been written at about the same time as the two already mentioned, between 1899 and 1905, thus before Falla's first major excitements. Let Vida breve. Nevertheless this attractive bit of music, full distributions of what were to become important stylistic landmarks in Falla's later works.

With the Quatre pièrex espagnoler, begun at Madrid in 1907 and completed at Paris the following year, we already reach quite another levels. The pieces are dedicated to Isaac Albeniz, and Falla absorbs and overcomes the elder master's influence. Half-way between Felipe Pedrell's purely follidoristic creative position and Albeniz's colorful romantic-impressioniste fantasy. Falls follows a path wholly like own: the laxuraint keyboard writing of crystal-clear texture, a linear purity, formal concentration of the property of the property of the property of the property of the first time by Ricardo Viñes in November, 1908, these pieces are the work of a pure classicies.

The first one, "Aragonean," is built on the sharply accented 3/8 rhythm of the join, the typical national dance of Aragon. Some whole-tone sequences remind us of Falla's friend and protector Debussy. With its listless triplets. The subtle alternation of 3/4 and 6/8 bars is a typical feature of Berian around Santander, known as the Montoko, on the north coast of Spain. It carries the subtitle "Landscapes," and alternates a broad andante transpilled and a jild animate of strong fieldoristic appeal. But the most interesting, most personal, and also harmonically and rhythmically boldest of the four process is certainly the last, "Andolana." Its percussive hardness not only forecasts the whicheries of El Amor Dray, but helps to make this work, a certain the last, "Andolana." Its percussive hardness not only forecasts the whicheries of El Amor Dray, but helps to make this work, a certain the last "Database bardies, a climate in Falla's Andolanamism.

As a summarizing farewell to his beloved home country, Falla wrote his greatest piano work, the Fantasia bactica, between January and May, 1919. The work had been commissioned by Artur Rubinstein, who, however, never performed it.

As compared with the foregoing orchestral works of Andalusian inspiration, namely the Nights in the Gardens of Spain and the two ballets El Amor brujo and The Three-Cornered Hat, the Fantasia bactica stands like an etching or engraving opposed to oil paintings. Let us remember that Bactica was the ancient Roman name for Andalusia, With this rough and powerful composition, Falla, like Bartók, has transcended purely national elements to the level of universality. Through the nakedness of its drastically economical instrumental writing, through its relentless dissonant harmonies, the Fantasia has taken its place as Falla's most uncompromising creation, not excepting the Harpsichord Concerto, This, together with its tremendous difficulties in performance, explains why it is heard so rarely. The formal structure amounts to a broad ternary architecture, with several episodes. The aggressive main part elicits from the keyboard hard, metallic sounds evoking guitars and drums. The acciaccaturae, the grinding semitone clashes which so frequently occur in Albeniz's pieces, here appear without any luxuriant background in the stark and pitiless aridity of a blinding, burning desert of stones. The melancholy middle part (lento, later andantino), sober and strictly modal, indeed brings a contrast, but no relaxation. The Fautasia bactica remains the apex of Spanish keyboard music.

HARRY HALBREICH







Director of Engineering: Val Valentin A Righteous Brothers Production Produced by: Mickey Stevenson

SIDE ONE
Been So Nice
Stranded In The Middle Of Noplace
If Loving You Is Wrong (I'm So Sorry)
Here I Am I It's Up To You
So Many Lonely Nights Ahead

SIDE TWO
I Don't Believe In Losing
Love Keeps Callin' My Name
(I Need) Someone Like You
You Bent My Mind
Without You I'd Be Lost







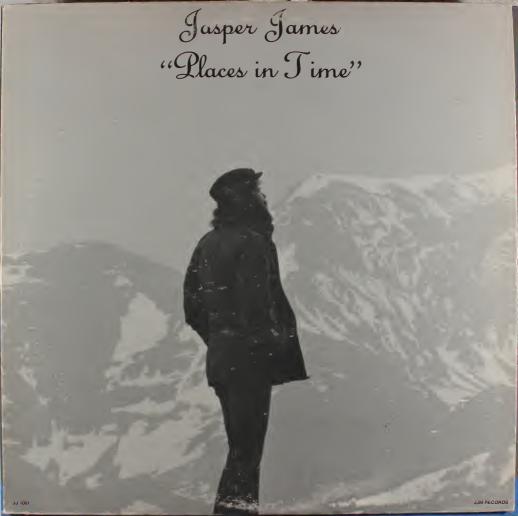




W. H. S.

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"There lies within some a memory of a place in time so special that the returning thought alone brings comfort to the troubled soul and sustenance to the heart battered by everyday struggler. To find it in dreams is good, but to find it in reality is to come face to face with yourself.

Here In This Place In Time To Be away Is To Be Hame." Jasper James

Side 1:

To Be away 3:08 Road Thru Utah 5:09 Sterling 3:16 Jasper 7:10



Side 2:

The Struggle 3:31 Lady Never Cries 2:43 One More Time 4:20 In Time 5:43 Here's to the Music 4:50

All songs written and arranged by Jasper James All vocals, 6-string and 12-string acoustic, electric guitar, piano, synthesizers, strings, harmonies and percussion by Jasper James Additional Keyboards - Ken Klemm, Linda Serafin

Electric Lead - Billy Keen Drums - Earl Balev, III, Paul Carr

Bass Guitar - Dean Charlson, Jeff Background Vocals - Jasper, Diane Such, Ken Klemm, Robert Carosi,

Deborah Sweeney, Edwardo Hunter, Paul and Bri Brissette

Special thanks for two years of logistical support - Dlane, Joseph and Dorls A. Such, Ken and Carol, Bird and Patti, Debbie Giguerre, Bobby Emerson, and Don And a special thought for "Mac" and his help

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Produced by Jasper James

Recorded at JJM Records

Assistant mixdown engineer - Ken Klemm

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Engineered by Jasper James

Mastered in Nashville

Jasper James "Places in Time"

To Be away

Every morning You get yourself on up But last night's sorry ending Keeps pulling you back

When you're punchin' time
And the job you earned thru ell those yeers
Doesn't seen worth so much now

For just one day To get far away

Chorus To be away To be away Where no men knows me Living unetreid

To be eway Where no man shows me How to fill my day

For just one day

From the city screams/and the sound of hate

From the eutocratic, eli dogmetic, epethetic stete. From the mighty crush/of the losing fight. From the long day hustle-lend all day nites. Oh to be away-for just one day-fo get far eway.

a Road Thru Utah

is e cate by the desert I met her at the counter, she was serving beer

She was nowhere near good lookin' As I sat and watched her cookin I was lonely so I sweet-talked her the day

She seld she came here from Chicago With her old men and his cargo 'Till he left to find another in the sun

She said

I am lost in indecision I am tossed within myself Oh, I hardly know the words I mean to sey

For you must have many legions Of lovers at your pleasin'
Yet I can hardly think of even one (not even one)

We talked away the startight Till the sun rose in her eyes And there was something in those eyes I'd never seen

I was racked by great confusion/Of where I was and longed to be All my one night stand plans broke and then fell free

I said you really should be known/that soon I must be going Perhaps it is best we never got involved

She seed I am tost

(but for you now)

The truth need not be known
It metters, we both were not alone

So in a cale by the desert On a road that leads thru Utah I learned to look beyond my own desires

Thru the eyes Straight to the heart

Chorus She eard

(but for you now)

Sterling

It slides thru silver pastures Where the dew had gons to sleep

And the day begins so peaceful As through it were the first And for all the pein of yesterday

And so it goes And so it goes Here in Sterling

Sitting on the front step lete noon Sitting on the front step lete from Slowed and wasted by the heat As the hewk drifts thru the sunlight And throws its shedow at my feet

When the absolute precision Reminds us we are one

Verse Oh i'm not e lifetime gezer Or some visionary being I'm just a Sterling dreams Relating what he's seen

Where the standard meets your eyes Where the night birds find their coiling And the shadows tell their lies

And the nightime reigns supreme The startight fails to potterns Till you sweer you see your dreem

Jasper

Roll me down to be with Jasper Know the dreams I've come to see God be with me, spere disester

With steinless steel clouds that squeeze through Ancient glaciei passages Gliding all too evenly on through the valley's door

Creeping over easterly, it's e Rocky Mountein fenfesy I slipped beneath atop gold wings On the rock end grevel floor

Roll me down to be with Jesper Know the dreams

In dark primevel sees of trees Surround living corridors Spilling out whet's wild and free Within the sight of men

Climbing, eurging wings of gold Unturled within the mountein storm Rein or snow end the mountein cold The road will turn, I can't

Felling down into the conyon Lying, stanng without motion
Dnly seeing sky
Now cold begins to take my body
Soon the pain is driven out
Rain fells end my eyes ere blurring
But I see no need to cry — it's not so herd to die

Washed eway by wind end rain I become the one with nature That I had wished before

Now you might eve me in the mounteins Or hear me in the cell of wolves You might touch me in the pine free Though I am here no mora

Roll me down to be with Jasper

The Struggle

In the rush to get it all together In the struggle to the stop You think you're found the periect ending But the struggle never stops Not even on the stop Chorus le na na na na na na na the struggle still remains against time and time again

For the years it took to mester working in the skills you've come to know Those same years took their toll upon you And no metter what you say The skills will fede away

'cuz time and egein When you think thet you've won When you think thet you've done You've only begun, you've only begun

For the friends you tried to keep beside you But for ell that ceme to be Friends move on thru times and places That you may never see

Lady Nover Cries

Ledy lies, elone in bed With dreams undreamed, love words unsaid She's much foo good, et like short goodbye

And I Guess that's why the lady never cries

Long ago, ledy fell In and out, back and forth on thru, a lover's hell

And I quess

Can't you hear those haunting empty sighs Like voices left to die
Can't you see the lines worn 'round her eyes From ell the love lost elibis
Dregged screemin' from her eyes

But I guess that's why the lady never cries

One More Time

is if reelly you who's knockin' on my door Askin' just to be the things I went and more Now we've been thru this God so many times before It makes me weak to feel if heppening again

(And)
One more time you'll say you love me
One more time you'll say you care
One more time you'll be thinkin' of me
'Cuz one more time you'll went me there

Oh! One more time you'll be fhinkin' of me Like a long lost friend I fled Dne more flime your erms surround me Like fills fevorite cost of mine One more time I'll hear you whisper Theil love con lind a way

Now i'm not questioning intentions of your heart And i'm not saying that the lovin' shouldn't start it's only fair to eay that love has gone away. But it you went to try then go obted and stay

One more time you'll say

In Time

Why is it I can't sleep Watching shedows creep Keeping secrets deep, from you and me

But that's all right Guess I never wanted to sleep any way But it'e so lete

Guess I never really wanted to talk any way. Hey, I got nothin' to say

Charus You learn in time to keep it all inside Far from the worldly view

Oh but that's all right.
I guess they never got the best part any way 'Guz they never steyed.

So tell me time Cuz it's just as though you know

But that's all right i guess t never really kept time any way Or so they say

But that's all right

figuess I never geve the best part any way.

Cuz they went away.

Before I grow too old
Does the singing take it's toli
Do you lose your heart end soul
To the takers and fekers and breakers

But that's all right I guess I kept the best part hidden away I was so afraid You wouldn't stay

So tell me friends Why is it I can't sleep

Here's To The Music

You gotte me the word We got e long wey to go

Got 89 miles and we're going in style in a big red Chevy too slow

Got holes in the floor, cold from the door And the tres won't lest the dey But that's all right, we're gone fill up the rifle With a sound that won't go away

Here's to the music

If your gut sleyed home, and you're teelin alone Wall Loan't meke that feelin right. But there is never became friend, but the country hands. They got smiles in their eyes, love in their his. And is ong called "You and Me". Come get if together gones start feeling better it makes e big difference to me.

Verse Well the night won't last and ell things must pess And fhet's how it all should be But rushin' ever neer Always shoutin' in my ear Another one's cellin' to me Always ever present Always gone but hasn't

A shedow thru my history
All the two night stends and one night triands
And the promise it was meent to be

JJ 1001



OLD BOTANY BAY

COMPILED AND SPOKEN BY PETER O'SHAUGHNESSY













Compiled and spoken by PETER O'SHAUGHNESSY

Singers: Marian Henderson and John Currie Double Bass: Ron Martin

Harmonica: Richard Brookes Sound: Ross Linton

Production Manager: Eric Dunne The record produced by PETER O'SHAUGHNESSY

Side 1

- 'Cook and Banks' from W. C. Wentworth's 'Australasia', 1823.
- Instructions to Captain Cook for his first voyage, July, 1768.
- From the Journal of the First Voyage of Captain Cook, 1770.
- The First 'Vision' of Captain Cook . . . Kenneth Slessor.
- Joseph Banks recommends Botany Bay as the place for a Convict Settlement-to a Committee of the House of Commons.
- From a London Broadside of December, 1786: 'Let us drink a good health . . .
- 'Here's Adieu to all Judges and Juries.'
- Three short extracts.
- The Convict Maid.
- 10 Several short extracts.
- 11 From Surgeon Arthur Bowes' Journal, February, 1788: Governor Phillip harangues the convicts after the landing at Port Jackson.

12 THE CONVICT OATH.

Side 2

- 'Van Dieman's Land.' 'The Girl with the black velvet band.'
- 'Moreton Bay.'
 'The Convict's Tour of Hell.'
- 'Bold Jack Donahue."

'I'm old **Botany Bay:** Stiff in the joints,

Little to say. lam he Who paved the way. That you might walk At your ease to-day;

I was the conscript Sent to hell To make in the desert The living well:

I bore the heat, I blazed the track-Furrowed and bloody Upon my back.

I split the rock; I felled the tree: The nation was -Because of me!'

Old Botany Bay Taking the sun From day to day . . Shame on the mouth That would deny The knotted hands That set us high!

... Dame Mary Gilmore

OLD BOTANY BAY (From 1770 to the 1830s)

The title of this record has been suggested by Mary Gilmore's poem I'm old Botany Bay in which 'Botany Bay' is understood to personly the spirit of the Foundation. In England, for some time after Phillip had made the actual settlement at Port Jackson, the convict colony continued to be called

This record is about 'Botany Bay' in two senses: It deals with Captain Cook's visit to Botany Bay; and it explores some of the human consequences of that visit.

Historically accurate in all of its references, Old Botany Bay manages to give us the 'feel' of history in a vivid, dramatile and sometimes poignant way. Though all of the texts are taken from authenticated documents and ballads, they are treated freely, whimsically, mischievously and even out-

rageously.

By alternating perspectives, by cross-cutting between the 'voice of the people' (as we hear it in songs and ballads) and the stern voice of Governor Phillip (as transposed from Surgeon Arthur Bowes' oburnal) we can feel something of the pain, glory, misery, horror, excitement and adventure of those early colonial days

nose early coloniar cays.

On Side 1 the listener will recognise Here's adieu to all judges and juries as an earlier and so more authentic version of Botany Bay.

The Convict Oath, which ends Side 1, has been described thus: They chanted them with crossed and re-crossed hands, and the foot of each pressed to the foot of another; And after the verses, the "loving-cup" of pressed to the foot of another. And after the verses, the "loving-cup" of blood ...only a drop or two from each main open vins, sucked by every control of the control of t

Both Moreton Bay and The Convict's Tour of Hell were written by 'Frank, the Poet'—Francis McNamara—who was transported from Ireland in 1819. 'Frank, the Poet' was probably responsible for the original version of

The Wild Colonial Boy.

The lines from that song, ""I'd rather roam these hills around like wolf, or Kangaroo than work one hour for your government" cried bold Jack Donahue, might be called the first deflant affirmation of an "Australian".

Grateful acknowledgment is made to John Manifold for his The Penguin Australian Song Book, to Professor Manning Clark for his Sources of Australian History; and, most especially to Professor Russel Ward whose books and privately collected papers have been invaluable in compiling the material for this record.

material for this record.

Deter of Shapithops of most of Australia's best known actors with his allow processing a polycer and writer. Since returning to Australia from England 5 years ago, he has done much to promote the Australia from England 5 years ago, he has done much to promote the Australian accomplied a dramatic enthology which, in the form of a one-man show, he complied a dramatic enthology which, in the form of a one-man show, he is the feature of the produced a full scale musical and a play, demmy dreen in Australia to the Additional Carlos and the feature of Feature of Australia of the Australia of Australia which the Size of Australia of the Australia of Australia of the Australia of Australia of Australia of Australia of the Australia of Australi of his famous readings from the works of Henry Lawson,







ŽIŪRŲ ETNOGRAFINIS ANSAMBLIS

MERGVAKARIS, scena iš etnografinio spektakilo

Motula štrdela. Vetų vakarėtį. Suhatėlės vakarėtį. Oi Onula. Kas apsakys. Sėjau rūtą. Vai tu, kasela. Vai tu, sesyčiuke. Dainuok, sesula. Val Onula. Atskyrė sesulį. Liūdnas man rytelis. Vai kai aš buvau.

Datnos:

Ne bet kokia mergelė aš buvau. Kad aš turėtau Iškasiau šulinėlį. Nuo pucinų ir aviecių Vai jaukės jaukės, Daina apie Žiūrus.

> Garso režisierius V. KONDROTAS Dallininkė O. ŠIMAITYTĖ

. .

Penkiolika kilometrų į pietvakarius nuo Varėnos, Čios upės dešiniajame krante ipikūręs Ziūrų kalmas. Daug kas gali pavydėti jam gražių gamtovaitzdių, šimtamečtų ažuolų. Gamta išlies nepagailėjo šiam kalmui grotlo, ilk gero dirvotėmio pašykštėjo...

Darbštūs ir nagingi žiūriečiai buržuazijos vaidymo metais niekalp negalėjo sudurti galo su galu. Iš kelių smello reželių jie turėjo išmaitinti gausias šelmas. Pajamų gauti iš kliur buvo sunku. Todėl ne vienas žiūrietis savo vaikystę ir jaunystę praieido tarnandami pas buožes. Aple mokstą niekas nei ir nesviojo.

Kitalp atrodo ir gyvena 2iğrı gyventojai slandlen, Kalmas, kuris buvo labal atlikeç vişu imirintas, itvylo diroco sivesa, Miklatinkal čia pastate darhatinişki kitalb, kurtame jutküre ir pradne mokykia. Kalme vra pulkli parduotuve, telefono rytial. Curvicka grybu, ouogu dardovişi ir valstazidişi quayitmi puntakal. O ka kalbeli aplem oksala Slandlen ito kalmo jaunuoliş sutikitme ir jvalriuose technikumuose, ir aukštodisse renoblikise mokykibes.

Nevettul štuo kalmu sustdomėjo Viinlaus universiteto kraštotyrininkai. Nuo 1970 metų rudens universiteto kraštotyrininkų ekspedicija, vadovaujama dėsiytojo J. Trinkūno, tiria šį kaima. Nemažal rasta vertingų daiykų.

Kalme yra pulkių dainininkų. Liaudies dainų enturiantės P. Pigagienė, A. Kalanlienė, M. Paulauskienė, E. Cesmievitienė, M. Rautukaltienė, K. Likauskiene ir kitos į magnetolono juosių farišė viš kimio dainų, Susikkirė Žičirų kalimo etnografinis liaudies dainų ansamblis. Vakarais Žičirų pradinėje mokyklojė skamba lietuvių iliaudies dainų ir žaldimų medodijos.

Ansamblis per metus laiko turėjo penklolika išvykų į įvairtus respublikos mieius, pasirodė per leievizlįa, daus kartų jų dainos buvo dalnuojamos per radija. Zūriečių programa susidomėjo Vilniaus plokštelių studija, ir įrašė jų "Vainiko pynimo" dainas.

ЭТНОГРАФИЧЕСКИЙ АНСАМБЛЬ _{дер.} ЖЮРАЙ

ДЕВИЧНИК, сцена из этнографического спектакля

Матушка-сердечко: Поздним вечерком. Субботним вечерком. Ой, Аннушка. Кто может описать. Сехла руту. Вай ты, косичка. Вай ты, сестричка. Пой, сестричка. Вай, Аннушка. Наша сестричка. Хмурое утро. Ой, когла ».

Песин:

Я девица была. Чтоб я имела Выкопал я колодец. От калины и малины Вай, жаэла, ждала. Песия о Жюрай

Звукорежиссер В. КОНДРОТАС

Художник О. ШИМАЙТИТЕ

0000000

В пятнадцати километрах к юго-западу от Варевы, на правом берегу речки Улы, раскивулась деревня Жюрай. Многие могут завидовать ей прекрасных окрестностей, столетник дубов. Природа не пожалела этой деревие красоты, только плодородной земля пожалела.

Трудомовые и умелые люди этой деревии в годы буржуазной власти в Анттрудомовых не могли свести конца с концюм. На вескольких песчаных полосках зечли дожнам были врокоринится большие семян, Доходов со стороны не было. Поттому многие жюрайцы свое детство и моладость пробитрачили в кулацких хозяйствах. Отмогье об чебе и позыцалить было нечего.

По-другому живут и выгладит жителы деревии Жорой сегодия. Деревия, пона выбытая и отголава, унациол сиет солица. Астеором здесь построим дерев котором поместнысь и выявляющим деревие сеть милани, тельеформ поместные и выявляющим деревии деревии деревии деревии деревии выблешь и в технитура деревии деревии выявляющим деревии выблешь и в технитура деревии выблешь деревии выблешь деревии выблешь и в технитура деревии деревии деревии деревии деревии деревии выблешь деревии дереви деревии деревии деревии деревии дереви дереви деревии деревии дере

Недаром этой деревней занитересовались краеведы Вильносского уняверситета. С осени 1970 года краеведческая экспедицця университета под руководствон поводавателя И. Тринкунаса исследует эту деревию. Собрано много ценного мате-

В деревие есть прекрасные исполнители народилих песси. Народамые певцы. П. Питагеле, А. Камагиеве, М. Паулаускене, Е. Чеспулкивчене, М. Раулушайтели, К. Лейкаускене в другие запасам на магитилую ленту съвще ста песси. Был организовая Жюрайский этиографический ансамблы вародной песня. По вечерым в што-

За год аксамбаь соверших пятнаддать конщертных поездок в развые городареспублики, выстурал по радно и технадденны. Программов ансамбам заинтересадась Вильпосская студия грамзацися и записала на грампластинку песни «Плетение



ESTRADINĒS DAINOS









MANO PASAKA. RYTO IDILĖ, UGNELĖ SVEN-TA. Į PLATŲ KELIĄ. SAPNAI, BALTAS RŪKAS. KLAUSYK SIRDIES (V. BIOŻEŻ ZOJŁ.)

N. Tallat-Kelpšaltė (1—4, 6, 7)
A. Lemanas (5—7)
Merginų vokalinis ansamblis
"Daina" (1, 4, 5)

ZIBURĒLIS. MERGUZĒLĒ — NE MERGAITĒ. PIEMENAITĒ, RIESUTĒLIAI (V. BIOŽĒS ŽODŽ.)

SVYTI MEDZIAI (R. Girkontaltés žodž.) KALENDORIUS. AIDAS (R. Skučaités žodž.) MEILES VASARA (S. ŽIIbino žodž.)

V. Rakauskaitė (1—4)
O. Valiukevičiūtė (5, 6)

O. Vallukevičiūtė (5, N. Tallat-Kelpšaltė ir A. Lemanas (7, 8)

Lietuvos Teievizijos ir radijo iengvostos muzikos orkestras. Dirigentas ALOYZAS KONCIUS Garso režisierius V. BICIONAS Daliininkas R. BUIVYDAS МОЯ СКАЗКА. УТРЕННЯЯ ИДИЛЛИЯ. СВЯТОЙ ОГОНЬ. ПО ШИРОКОЙ ДОРОГЕ. СНЫ. БЕЛЫЙ ТУМАН. ПОСЛУШАЙ СЕРДЦЕ (сл. В. БЛОЖе)

Н. Таллат-Келпшайте (І—4, 6, 7) А. Леманас (5—7) Вокальный ансамбль девушек «Дайна» (1, 4, 5)

ОГОНЕК. ДЕВУШКА— НЕ ДЕВЧОНКА. ПАСТУШКА. ОРЕШКИ (сл. В. Бложе) ДЕРЕВЬЯ СВЕТЯТСЯ (сл. Р. Гирконтайте)

КАЛЕНДАРЬ. ЭХО (сл. Р. Скучайте) ЛЕТО ЛЮБВИ (сл. С. Жлибинаса) В. Ракаускайте (1—4)

О. Валюкявичюте (5, 6) Н. Таллат-Келпшайте и А. Деманас (7, 8) Оркестр дегкой музыки

Оркестр легкой музыки Литовского телевидения и радио Дирижер АЛОИЗАС КОНЧЮС Звукорежиссер В. БИЧЮНАС Художник Р. БУЙВИДАС



Kompozitorius BENJAMINAS CORBULSKIS (gtm. 1925 m. Kaune) produklyvaid diba visuose muzikos žanruose. Dar mokydamasis Vilialas J. Tatlat-Kelpkos muzikos mokykoloje ir bidamas Lietuvo TSR Valstybinės konservalorijos studentas (1958 m. baigė prof. E. Balsio ved. kompozicijos klasel, parakė uemaža stambios formos kūrinių, Salyrinė opera, keturios operetės, apie dvidelimi kūrinių simioniniam orkestrui, kamerinė muzika, kūriniai puckamųlų orkestrui, lietuvių lauzidės instrumentama, daug lengvosios muzikos kūrinių — 1008 kompozitoriams kūrybinės idgarzonas.

Kompozitorius B. GORBULSKIS, glaudžiai bendradarbiaudamas su poetais Vyl. Blože, R. Girkontalte, J. Lapašinsku, V. Palčinskalte, R. Skučatie, Sl. Zlibinu, sukūrė [vairių dainų: nuo populiarios masinės dainelės lki sudėtingos lšyvstvios baladės.

1971-alistats ypač išryškėjo penkiolika motų besitesianti B. GORBULSKIO ir poeto Vyt. Bložes draugyste. Sukurta dvidešimi dainų, kurioms būdingas lietuvių tautosakos stillus, gausiai naudojamos ir vystomos lietuvių liaudies dainų intonacijos, ritmika, senovinės dermės.

Sioje autorinėje kompozitoriaus B. GORBULSKIO plokštelėje – penktolika dainų, sukurtų 1971 metais.

Композитор БЕНБЯМИНАС ТОРБУАЬСКИС (р. 1925 г. в гор. Каупасар продуктывно работает во всех музыкальных жанрах. Еще будучи студентом Государственной консерьатории Литовской ССР (в 1938 г. докичих класс композиции вроф. Э. Бальскод), создал рад вроизведений круппой формал Сатирикская поверь, четыре опереткы, около двадарти протверений для симфонического оркестра, камериви музыка, пропледения для духового оркестра, литовских народных инструментов, много произведений литой умузыки — таком тороческий давалом композитори.

Композитор Б. ГОРБУЛЬСКИС, тесно сотрудничая с позтами В. Бложе, Р. Гирконгайте, И. Апашпинскасом, В. Пальчинскайте, Р. Скучайте, С. Жлибинасом, создал много разных песен: от популярной массовой песенки до сложной развитой баллады.

В 1971 году особенно проявилась пятнаддатилетияя дружба Б. ГОР-БУДБСКИСА с поэтом В. Бложе. Нашисан цикл песем, которым свойственен стиль литовского фольклора, в изобилии используются и развиваются литовские изродиолесенные интолации, ритмика, старинные лады.

В этой авторской пластинке композитора В. ГОРБУЛЬСКИСА предлагаются пятнадцать песев, созданных в 1971 году.

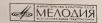
LIETUVOS TELEVIZIJOS IR RADIJO ANSAMBLIS





*

VADOVAS VYTAUTAS JUOZAPAITIS



33 D-030577-78

LIETUVOS TELEVIZIJOS IR RADIJO ANSAMBLIS "ARMONIKA"

Vadovas Vytautas Juozapaitis

MARŠAS (G. Butautas)

APYNĖLĮ NURAŠKYSIU (V. Juozapaitis —
P. Gaulė)

POLKA (P. Dikčius)

NEMISLINAU GERTI (liet. l. d., harm. V. Baumilas)

TRANDIPOLKA (V. Juozapaitis)

NEGERKI TREČIOS (V. Juozapaitis — B. Dačiulis)

ARMONIKOS VALSAS (G. Butautas)
GROMATĒLĘ PARAŠIAU (V. Juozapaitis —
S. Zlibinas)
Sollstai:

B. URBONAS IF R. YESIOTA [2, 6, 8]
P. BILEVICIUS IF J. CEPULIS [4]

MEDZIOTOJŲ MARSAS (V. Juozapaitis)
MANO PYPKĖ (V. Juozapaitis— B. Dačiulis)
SAPNAGIŲ POLKA (V. Juozapaitis)
PER ŠILELĮ JOJAU (liet. I. d., harm. V. Baumilas)
BOBUTĖS POLKA (G. Butautas)
SENBERNIO DAINA (V. Juozapaitis—
B. Dačiulis)
POLKUTĖ (G. Butautas)

ATSISVEIKINIMO VALSAS (V. Juozapaitis)
Solistai:
B. URBONAS Ir R. VESIOTA [2]

P. BILEVICIUS IT J. CEPULIS [4]

Garso režisierius V. KONDROTAS Dailininkė B. GRABAUSKIENĖ Sakyk, sakyk, lietuvaite, Kieno esi tu mergaitė Ir kas favo per motyna Tokią gražią išaugino...

Si jumoristinė daina-polka nuskambėjo pirmą kartą Lietuvos radijo studijoje 1969 metų rudenį. Susirinko tada būrys jaunų muzikantų: Vytautas Juozapatits su armonika, Giedrius Butautas ir Putinas Grudzinkas smulkelius pasiėmę, Ričardas Lėgaudas triūba nešinas, Stasys Liupkevičius birbynę nusitvėręs, Jonas Ališauskas kontrabasą tempdamas, o Algimantas Klimka — kelis barabanėlius mūdamas atskubėjo...

Kur buvę kur nebuvę ir Balys Urbonas su Detru Kasperavičium atkulniavo. Visi suskato prie mikrofono stoti ir skambios gaidos ieskoti. Pabadė iš klausos — kaip kaimo žmonės groja ir dainuoja. Tiesa, muzikantai įrašę tas pirmas kelias polkas nebuvo fiktri, jog muzika bus žmonių pamegla. Bet jau po pirmojo "Linksmojo subatvakario" pasipylė šimtai laištų, kuriuose buvo sakoma vienu balsu: "Ot čia tai muzika! Ne tik jaunų, bet ir mūsų, senų kaimiečių, širtis suvirpina. ""

Būria ko kompozitoriui V. Juozapalčiui ir jaudintis: juk tiek mokytasi, spręsta harmonija ir politionija, o vėl į rankas paimta armonika — prieš draugus nepatogu. .. Bet laikas įrodė, kad kompozitoriaus nerimauta be reikalo. . . Ansamblio muzika prigijo liaudyje. "Armonikos" mlelai klausosi ir mokytoias įr ovydytojas, kolikeltis ir darbininkas.

Muziką ansambliui rašo dabar ne tik broliai Vytautas ir Jurgis Juozapaičiai. Vis dažniau savo kūrinius pasiūlo kompozitoriai V. Baumilas, V. Telksnys, be to jaunieji: G. Butuatus, P. Diikčius.

Šioje plokštelėje išgirsite skambias polkas ir valsus, nuotaikingas ir pamėgtas dainas, kurioms tekstus parašė B. Dačiulis, P. Gaulė ir St. Žlibinas.

Pirmojoje "Armonikos" plokštelėje savo balsus išbandė dainininkai: Petras Bilevičius, Juozas Cepulis, Romualdas Vešiota ir Balys Urbonas. Jeigu patiks, tai sekančioje Clepulis, Romualdas Vešiota ir Balys Urbonas. Jeigu patiks, tai sekančioje nuskambės ir nauji skaldrūs moterų balsai ir dar smacesnė kitų kompozitorių muzika.

Tikimės, kad armonikos valsas iš plokštelės padės kaimo kultūros namams, kuriuose šio liaudies numylėto instrumento dumplės jau seniai pelių sugraužtos. Tikimės atgaivinti mūsų kaimiečio dūšią sava melodija ir pažįstamu ritmu.

Na, o lietuvaitės tikriausiai bus dėkingos muzikantams ir dainininkams, jei grojant "Armonikos" plokštelei, trypdami polkas lietuvaičiai, pakvies ir svajingam valsui, o pasibaigus šokiams, palydės ir apie būsimas vestuves užsimins...

> Prie tévello aukšto dvaro Zydi mano rūtos, mėtos. Tik močiutė man prisakė Su berneliais nekalbėti!

B. URBONAS

AN EAR TO THE SOUNDS OF OUR HISTORY

MARRATED BY ERIC SEVAREID

PRODUCED BY CHARLES R. REEVES & PETER WELLS EXECUTIVE PRODUCER ENVERSON STONE

AN EAR TO THE SOUNDS OF OUR HISTORY was a production of CBS News and broadcast on the CBS Radio Network as a 30-part documentary on September 22 and 23, 1973. This album is a compilation of highlights of that documentary series, a retrospective of memorable CBS News reporting. Eric Sevareid concluded the broadcast documentary, AN EAR TO THE SOUNDS OF OUR HISTORY, with the following essay:

Radia braught into being the first new form of journalism in generations, the become the most personal form. Familiar, individual voices become more than a familiar by-line in a newspaper. In this retraspective series we have gane back to Munich, inneteen thirty-right. That was the beginning, not of news itself by radia, but of systematic, structured journalism is sound, staffed by a new kind of journalist. He had to be able to speak, but he still had to be able to write; the ward was everything. With television the word has last its pre-eminence, if and its necessity.

In those Warld Wor I beginnings the immediacy of radia news was breathbuking. Emains, as well as facts and figures, had to be censored—selfcensored. CBS was the first network to create its awn arganized repartural soft averseos. The others kept and for a time, putting an newspapermen, politicians, other bublic figures; but the CBS success farced them to make the change.

Far those very early microphane reparters, including this one, it was exhilorating, it was exhousting, it was obit frightening. Paul White, then the CBS managing editar, used a phrose obaut it all; he called it "a fine, coreless ropture."

But in broadcast reparting, too, the soddest wards are, "It might have been." A reparter never quite gets aver a big scaap that never made air. In forty-four I helped corry o mile of wire an my back to the summit of Maunt Vesuvius, then in full eruption. Near the crater's edge we made the first cracording of Vesuvius blowing off. An haur of ther we retreated that whale part of the mauntain fell in. I put the recarding an shart wave to New Yark. The repart next day, "Yaa much static, couldn't use it."

And there was Winston Burdett's beautiful script, written at dawn after his midnight entry with an infontry point into Rame. The mament of capture of the first enemy capital, in the maanlight. That never made it to New York, either.

Those things remain silent memaries in our awn private files.

Thase af us who began at the beginning af broadcast fournolism are grawing ald now. A whale new generation af reparters is taking over. They will do it their way. Thirty years fram naw you'll be listening to another retraspective, ta history in sound, but history that hasn't happened yet,

The post, as it says an the archives building here in Washington, is prologue.

Side One:

World War Two: CBS News Correspondent Eric Sevareid reporting fram Paris on the impending fall of the city in 1940 . Eric Sevareid, "about a quarter century" later, recallecting how it had been in Paris "that June" . On September 1st, 1939, CBS News Correspondent Robert Trout reports an evacuations to the British cauntryside, intraducing a BBC newsman trainside in London; a teacher and the vaices af children ore heard . On September 22nd, 1940, CBS News Carrespandent Edward R. Murrow, with a roaftap report during an oir raid an Landon . On December 3rd, 1943, on Edward R. Murraw account of a bombing run he had cavered over Germany (this account become known as "Orchestroted Hell") . On April 15th, 1945, Edward R. Murrow's report on the concentration comp at Buchenwald (he hod been with the first allied reporters to enter it) . CBS News Correspondent Charles Callingwaad's account of Germany signing its surrender of Reims, France, on May 7th, 1945 . Robert Trout reporting Japan's surrender on August 14th, 1945.

Other Wars: C85 News Correspondent Robert Pierpiant under fire in Koreo on May 17th and 18th, 1951 • On September 16th, 1965, C85 News Correspondent Winston Burdelt reparts from Jammu, Kashmir, os Kashmir is being contested in an undeclared war between India and Pokistan • On June 5th, 1967, Reporter Michael Elkins braadcasting on eyewitness account from Jerusalem on the stort of the six-doy Middle East Warden.

Indochina War: On October 12th, 1965, CBS NewCorrespondent Mortey Safer reports while under fire
in Vietnem - On December 23cd, 1965, CBS News
Correspondent Murror tromson reports while New
Correspondent Murror tromson reports while New
Correspondent Patrol of the Correspondent of Early
Mary Correspondent Peter Account of being pinned
down by a singer in Vietnam * In September, 1965,
CBS News Correspondent Peter Kalicher's seywines
to a mistake of wor * On January 27th, 1973, CBS
News Correspondent John Lourence reports from the
Paris site of the signing of the Vietnam peace agreement * In 1969, CBS News Correspondent
Will Willoce interviews former infantrymon Paul Meadlo
about the My Lot massacre.

Side Two:

Assassinations: Montage of reports an November 22nd, 1963, by CBS News Carrespondents Allan Jacksan in New Yark, and Nelsan Bentan and Dan Rather in Dallas, an the shaating and death of John F. Kennedy . On November 24th, 1963, Reparter Ike Pappas in Dallas is an eyewitness to the shooting of Lee Harvey Oswald . CBS News Reparter Steve Yaung reparts from Carnegie Hall in New York City on the reaction there an the night of the assassination of Martin Luther King, April 4th, 1968 . The vaice of Senator Rabert Kennedy annauncing Martin Luther Kina's death to an audience in Indianapalis an April 4th, 1968 • CBS News Carrespondent Bruce Marton June 6th, 196B, reporting on the funeral raute to be fallowed by the cortege of Senator Rabert Kennedy in Woshington.

Hemingway Obituary: CBS News Correspondent Harry Reasoner's obituary for Ernest Hemingway, broadcast July 3rd, 1961, the day ofter Hemingway's death.

Murrow on McCarthy: Edward R. Murrow essay concluding the March 9th, 1954, CBS News television documentary about Senatar Jaseph McCarthy.

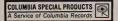
Andrea Doria: CBS News Correspondent Dauglas Edwards' eyewitness description of the sinking of the Itolian liner Andrea Dorio an July 26th, 1956.

Civil Rights March: On March 25th, 1965, CBS News Correspondent Alexander Kendrick reparts from Mantgamery, Alabamo, on the end af a fiveday. 54-mile civil rights march from Selma.

Elections and Politics; Robert Trout reports the result of the Pesidential election of 1922 + IV, Kaltenborn commenting on President Raosevelt in 1940 • President Harry S. Tumon mimicking H. K. Kaltenbarn, after the 1948 Presidential election • Robert Trout at the 1964 GOP National Convention as Senator Barry Goldwater is nominated • CBS News Correspondent Neil Strawser reports the result of the Presidential election of 1964.

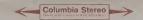
Apollo 11: CBS News Carrespondent Reid Collins describes the liftoff on July 16th, 1969, at the first maon-landing flight * Reid Collins reports an he landing af Apollo 11 on the moon, July 20, 1969 * Reid Collins reports man's first step on the moon, July 20, 1969.

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Associated in Production: Joseph P. Bellon and Edward Hoppe CB5 News Archives: Martin Werber Recording Technician: Martimer Goldberg





Arnold Schoenbery: The Complete Music for Sow.



"Gould plays Schoenberg with love, not just affinity....There is a profound technical, intellectual and emotional identification with the music."—The New York Times



ARNOLD SCHOENBERG: THE COMPLETE MUSIC FOR SOLO PIANO GLENN GOULD

DRFI KLAVIERSTÜCKE, Op. 11 (ASCAP-15:11) Electronically rechanneled for stereo FÜNF KLAVIERSTÜCKE, Op. 23 (ASCAP-14:50)

SECHS KLEINE KLAVIERSTÜCKE, Op. 19 (ASCAP-5:27) SUITE FÜR KLAVIER, Op. 25 (BMI-17:35) KLAVIERSTÜCK, Op. 33a (BMI-7:03) KLAVIERSTÜCK, Op. 33b

For Arnold Schoenberg, the piano was an instrument of convenience. He turned to it as a solo vehicle on five occasionssix, if one counts the Piano Concerto-and used it also in his lieder, as partner to the voice, and in certain of his instrumentally assorted chamber works. To some extent, then, it is possible to trace the development of Schoenberg's stylistic ideas through his writing for pia to; and in doing so, one comes to the conclusion that with the appearance of each subsequent work, the piano per se meant less and less to him. Mind you, it would be unfair to imply that Schoenberg was unsympathetic to the mechanics of the instrument. There is not one phrase in all of his music for the piano which is bailly conceived in terms of execution on a keybcard.

Schoenberg does not write against the piano, but neither can he be accused of writing for it. There is not one phrase in his keyboard output which reveals the least indebtedness to the percussive sonorities exploited in an overwhelming percentage of contemporary keyboard music. Either Schoenberg recognized that the moto rítmico barbarico method was absolutely the dead end it has since been proved (an insight granted to few of his confreres) and that its heyday could endure only so long as the last tendor staved unstretched; or, as I hold to be the case, he pussessed almost from the outset of his career a very different opinion as to how the instrument might serve him best. He asks very little of the piano in terms of instrumental eccentricity. One might cite the pedal harmonics in the first movement of Opus 11 (which almost invariably fail to carry beyond the first row) and the demonic metronome markings of the Piano Concerto (which his courteous foreword suggests be taken with a grain of salt) as indulgences, but there are precious few other instances in which Schoenberg demands of the instrument anything that goes against the grain of its sounding board,

it was about 1908 that Schoenberg began to use the piano as solo instrument. Perhaps no other composition was as crucial to Schoenberg's future, and, if one accepts the eventualities of that future, then also to 20th-century music, as the Three Plano Pieces, Op. 11. They were not his first atonal works, for, besides the last movement of the Second Quartet, many of the songs in his magnificent cycle Das Buch der hängenden Gärten, Op. 15, predated Opus 11. But in terms of a sustained structure (the second of the Three Piano Pieces runs to nearly seven minutes), Opus 11 was the first major test of the possibilities of servival in a musical universe no longer dominated by a triadically centered harmonic orbit. And the survival potential wes, in the basis of Opus 11, eminently satisfactory.

Opto 11, No. 1, is a masterpiece. Judged by any criteria, this glo ous vignette must rank with the very best of Brahms'

Intermezzos, Opus 11, No. 2, is not nearly so successful, It is a long, somewhat gawky construction that keeps posing sophisticated melodic utterances over a D-F ostinato which, in view of the speculative uncertainty of the harmonic universe into which Schoenberg now projected himself, was perhaps retained for that same degree of consolation and reassurance that Peanuts' Linus seeks in his blanket. Opus 11, No. 3, is the first example of those flamboyant studies in sonority with which Schoenberg experimented in these transition years and which he was shortly to employ in the Fine Orchestral Pieces.

I wonder if any group of pieces of comparable total duration (five-and-a-half minutes, give or take a Luftpause) has ever elicited as much analytical scrutiny as Sehoenberg's Onus 19. Ironically, these Six Little Piano Pieces, which were once described as having condensed a novel into a sigh, have been subject over the last fifty years to enough critical attention to fill a small encyclopedia. These are, indeed, puzzling, even infuriating pieces, and the initial reaction to them was not altogether unjustified. It is disconcerting to admit that Schoenberg, the creator of the colossal Gurrelieder, should be reduced to writing keyboard trifles. Furthermore, one is tempted to read these works in the light of their influence upon Schoenberg's disciples. The phenomenon of their brevity so fascinated the young composers under Schoenberg's tutelage that, with an apostolic fervor equalled in recent years only by the cult of the aleatoric or the curse of the reversible tape, these pieces reappeared almost instantly as Webern's Opus 9 and as Alban Berg's slightly more substantial Opus 5. Suddenly, the art of the miniaturist was prospering; pianissimos proliferated, and rests acquired fermatas. A new day of Augenmusik was at hand. It was, of course, an escape hatch, an emergency exit for the uncomfortable stowaways aboard the good ship post-Wagnerian Romanticism.

But Schoenberg was not of this company: his Verklärte Nacht, Pelléas et Mélisande, the Ouartet in D Minor and the Chamber Symphony in E were never an appendix to the post-Romantic movement. They were, rather, its intense and resourceful culmination. Schoenberg had earned the right to experiment; however, Opus 19, despite being a stimulus to the pointillistic manner, was not, for Schoenberg, a profitable experiment. Shortly, he was to withdraw into a decade of reflection and meditation. To continue as a miniaturist was not to be his role. Indeed, the very best of his miniatures, the penultimate sone from Das Buch der hängenden Gärten. Op. 15, makes its effect not only because of pointillistic novelty, but also through the contrast implicit in its location within the spacious architecture of that last of the great Romantic song cycles.

With Opus 23, composed in 1923, Schoenberg returned to a more conventional scale of duration. These Five Piano Pieces are not unlike Opus 11 in texture, but they are infinitely more elaborate in terms of the motivic involvements. For Schoenberg was on the brink of his still-controversial technical breakthrough-the system of composition with rows consisting of twelve tones. The fifth piece of Opus 23 is the first legislated twelve-tone composition-a statistic for the record only, since in all other respects it is dwarfed by the superbly inventive, not quite totally organized composing process which produced Nos. 1 through 4. Schoenberg's method, while verging on the twelve-tone procedure, was an extension of the semi-systematized motivic variation which he used to great effect in such works of his atonal period as the monodrama Erwartung, Op.

17. It is a method by which a sequence of intervals recurs ad infinitum, the statements being distinguished from one another only by variables of rhythm, transposition and dynamic projection. For the continuance of these primary motivic groups (there need not, as in the early practice of the twelvetone system, be only one group) such conceits of Classical-Romantic organization as first theme, secondary theme. episode and so forth become meaningless-or, at any rate, change their spots to match the dynamic, rhythmic and, if I may borrow a useful bit of Princetonian terminology, pitch-

Of Opus 25, composed in 1925, I cannot speak without some prejudice. I can think of no composition for solo piano from the first quarter of this century which can stand as its equal. Nor is my affection for it influenced by Schoenberg's total reliance on twelve-tone procedures. The fact that some of Schoenberg's greatest works were produced in the last half of the 1920's is undoubtedly related to his use of the twelve-tone method. But indirectly! Schoenberg, the prophet who had fallen silent, had found his voice again. From out of an arbitrary rationale of elementary mathematics and debatable historical perception came a rare joie de vivre, a blessed enthusiasm for the making of music. And the Piano Suite, for all its reliance on binary dance forms and its sly dies at pre-Classical convention, is among the most spontaneous and wickedly inventive of Schoenberg's works.

The two pieces of Opus 33 (1929 and 1932) are a bit of a letdown. They make use of the harmonically subdivided row devices with which Schoenberg was increasingly preoccupied during the last two decades of his life. This is the technique that appeared in most of his twelve-tone works from the time of Von Heute auf Morgen and Accompaniment to a Film Scene (1929 and 1930) on. In somewhat modified form, it was to produce the haunting, quasi-tonal harmonies found in many of the late works (Kol Nidre, Ode to Napoleon, etc.) and also to encourage in the more conventional twelve-tone essays of the last period (Piano Concerto, Violin Fantasy, etc.) an exploitation of invertible hexachords as row material. In Opus 33, however, the vertical aspects of the tone-row technique had not yet been assimilated, and the result is a somewhat pedestrian exposition of three- and four-tone superpositions decorated by what are, for Schoenberg, rather rigid melodic ideas.

Experiment was the essence of Schoenberg's musical experience, and we can be grateful that in carrying out his experiments, he turned on five occasions to the solo piano. Each of these compositions either inaugurates or shares in the inauguration of a new chapter in Schoenberg's development. And, given his pragmatic relationship to the instrument, it is not surprising that when, in his later years, he occupied himself with an experiment of conciliation between the twelve-tone method and harmonic structures reminiscent of his pre-atonal style, the piano, incidental to the symphonic vocabulary which he now recalled, was no longer suited to his purpose. But, during the crucial moments of the most significant experiments of his career, during the years when Schoenberg was reworking the contemporary musical language, the piano-inexpensive to write for, instantly able to demonstrate the dangers and the possibilities of a new vocabulary-was his servant. Schoenberg repaid it with some of the great moments in its contemporary literature.

-Glenn Gould

Engineering: Fred Plaut, Raymond Moore

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KARLHEINZ STOCKHAUSEN

HYMNEN

für elektronische und konkrete Klänge

Anthems for electronic and concrete sounds Hymnes pour sons électroniques et concrètes

> SEITE 1: REGION I

SEITE 2:

REGION II

SEITE 3:

REGION III REGION IV

(Anfang · Beginning · Commencement)

SEITE 4: REGION IV

(Fortsetzung · Continuation)

Elektronische Realisation WDR Köln



Nationallymmen sind die bekannteste Musik, die man sich vorstellen kann. Jeder kennt die Hymne seines Landes und vielleicht noch einige andere, wenigstens deren Anfänge.

Integriert man bekannte Musik in eine Komposition unbekannter, neuer Musik, so kann man besonders gut hören, wie sie integriert wurde: untransformiert, mehr oder weniger transformiert, transponiert, moduliert usw. Je selbstverständlicher das Was, um so aufmerksamer wird man für das Wir

dat wir, die die Nazionallymnen mehr als das zie ind geladere nit Zeit, Neu Geschiebt — mit Vergangsenbirt, Gegenwar und Zukent, Stetonen die Subjektivität von Vülkera in einer Zeit, in der Universaltie allzubeh mit Universaltie versweckelt wird. Subjektivität — und Weitselwirkungen zwischen mutkallichen Subjekten — mus man auch gut unterschieden von individualistischer Absonderung und Trennung. Die

Komposition Hymnen ist keine Collage. Vielteitige Wechselwirkungen sind auskomponiert zwischen verschiedenen Hymnen untereinander sowie zwischen diesen Hymnen und neuen ab-

strakten Klangformen, für die wir keine Namen haben.

Zahlreide komponischer Brezuse der Inter-Modelation im din den
Hvantst angewandt worden. Zum Beispiel wird der Rehytmust eine Phyme nicht erflammisch diese inderen Hymne, das Ergebnis mis der
Hymne nicht erflammisch der inderen Hymne, das Ergebnis mis der
der Klangsfrehekonstellation und mit dem melodischen Verlauf Erkturnichter Klänge mediller, und enlleitund wird diesem Ergebnis odes dies
rämliche Bewegungsform sufgeprägt. Mandmal werden Telle einer
Hymne enl, anksetz uundeduler in die Ungsbung elektrowicher Klängereignisse eingelassen, mandmal überen Modelationne bis au die Grozze

Erkenbarkeit.

De zwiefen gibt es wirde Grade, wielle Sahrele der
Felensharkeit.

Aussier den Nationalhymnen sind weitere »gefundene Objekte» verwendet worden: Sprachtezen, Volksklänge, aufgenommene Gespräche, Ereignisse aus Kurzwellenempfängern, Aufnahmen von öffentlichen Verannstlungen, Manifestationen, eine Schiffseinweihung, ein chinesischer Kaufladen, ein Szaatsembfage um.

Octavienprang uw. Die grossen Diensteinen in Zeit, Dynamik, Harmonik, Klangfarbe, räumlicher Bewegung, Gesamtdauer und die Unabgeschlossenheit der Komposition ergaben sich im Verlauf der Arbeit aus dem universaleo Charakter des Materials und aus der Weite und Offenheit, die ich selbt in der Austeinanderstextung mit diesem Projekt. – Vereinigung, Integra-

tioo scheinbar beziehungsloser alter und neuer Phänomene — erfahren habe.

Verstecke, was du komponierst, in dem, was du hörst.

Stelle etwas neben das, was du hörst. Stelle etwas weit ausserhalb dessen, was du hörst. Unterstütze, was du hörst. Setze ein Ereignis, das du hörst, für lange Zeit fort.

Verdecke, was du hörst.

Verwandle ein Ereignis bis zur Unkenntlichkeit. Verwandle ein Ereignis, das du hörst, in das vorige, das du komponiert

Verwandie ein Ereignis, das du norst, in das vorige, das du komponiert hast. Komponiere, was du als nächstes erwartest.

Komponiere oft, höre aber auch für längere Zeiten dem zu, was schon komponiert ist, ohne weiter zu komponieren. Mische alle Anweisungen.

Beschleunige zunehmend den Strom deiner Intuition.

Karlheinz Stockhausen

National anthems are the most well known music that one can imagine. Everyone knows the anthem of his own country, and perhaps those of several others, or at least their beginnings.

When one integrates in a composition known music with unknown, new music, once nother specially well low in was integrated untransformed, more or less transformed, transposed, modulated etc. The more self-ordent the Wistra, however a temperature in the self-order the Wistra, however a temperature in the way with the property of the way with the property in a fine when unformity is all two often mistaken for universality. One must also make a clear distinction between unbigerity was all two often mistaken for universality, often must also make a clear distinction between unbigerity was and objective and only objectively—and objective and objectively—and objective music objective musical objective and objective state of the composition of the self-order of the composition of the self-order order of the self-order order of the self-order order order

Many-sided correspondences have been established between various anthems as well as between these anthems and new abstract sound shapes, for which we have no names.

Numerous compositional processes of inter-nodulation were applied in Phystoric For example, the rhythm of one anhest in modulated with the harmony of another; this result is modulated with the dynamic exvelope of a third anhest this result is true in modulated with the third tostellation and medodic contour of thosen electronic sounds; finally, this result is given a specific spatial monoin. Sometimes parts of anthems are allowed to enter the environment of electronic sounds, in raw, almost unmodulated form; omeniums modulations lead almost to the point of unrecognizability. There are many degrees in between, many levels of recognizability.

Aside from the national anthems further "found objects" have been used: scraps of speech, sounds of crowds, recorded conversations, sounds from short-wave radies, recordings of public events, demonstrations, a christening of a ship, a Chinese store, a diplomatic reception, etc.

The large dimensions of time, dynamics, harmony, timbre, spatial motion, total duration and opeoess of the composition arone in the course of work out of the universal durater of the material and the breadth and openess which I myself experienced in my encounter with this project—the unification and integration of scenningly unrelated old and new phenomena.

Hide what you compose in what you hear. Cover what you hear. Place something next to what you hear. Place something far away from what you hear.

Support what you hear.

Continue for a long time an event you hear.

Transform an event until it becomes unrecognizable.

Transform an event that you hear into the one you composed last. Compose what you expect to come next.

Compose often, but also listen for long periods to what is already composed, without composing.

Mix all these instructions.

Increasingly accelerate the current of your intuition.

Karlbeinz Stockhausen [traoslated by Gregory Biss and Rolf Gehlhaar]

Les hymnes nationaux sont la musique la plus conoue que l'oo puisse imaginer. Chacuo conoaît l'hymne de soo pays et peut-être eocore quelques autres, du moins leur début.

S Ton instruct de la mulique consue dans une composition de mulique monvelle, inconsue, on peut entendre d'autant mieux, commerc elle a telé inségrée; non transformée, plus ou moiss transformée, transposé, ransposé, de consuer. Naturellement, les hymnes nationaux sons plus que cets ils inest e-duzgés en temps, d'histère — de pausé, de prison cet a d'avesir. Au concess. Naturellement, les hymnes nationaux sons plus que cets ils inest e-duzgés et enting, d'histère — de pausé, de préson cet d'avesir. Au ne foquez où la teléposition de la temps, d'histère — de pausé, de préson et d'avesir. Au cet foque de l'autentification de l'indicement individualiser. La composition intirulée HYMMEN o'est pas un collage.

Des interactions multilatérales ont été composées entre différents hymnes, ou cotre certains de ces hymnes et de nouvelles formes sonores abstraites,

pour lesquidle nous n'avons pas de nom.

De nombreux processes compositionnels apparenté à l'intermodulation ont été utilitée dans les H'avaste. Par exemple, le rythme d'un bymore a des models par l'amondie d'un autre, le rénalez par l'arcelppe dynamique d'un residien, le nouverag produit par la constitution de timbre et monte, cet d'alternance et entoure pour vou d'un forme de mouvement dans l'expace. Parfois, des parties brutes d'on bymore tous introduites presque sam modulation dans le covirens de phécombre sonnes électroniques, parfois, des modulations mêmers à la limite du méconsistable. Esser ce sur le comparation de l'acceptant de l'acc

En plus des hymnes nationaux, d'autres « objets trouvés » ont encore été utilisés bribes de parlé, bruits de foule, cooversations enregitrées, pré-lèvements de programmes en fréquence modulée, coregitrement de manifestations publiques, mecings, le baptême d'un navire, une boutique dinnies, une réception officielle, etc.

Les grandes dimedions dans le temps, l'harmonie, le timbre, la dynamique, le mouvement dans l'étapes, la durée totale et mine l'inadhyement de la composition ont résulté, so cours de travail, du caractère soivenel des matérius, anim que le l'ouvernuer est de l'étande dont j'ai infe l'expérience co me confrontant à es projett résults, inségere des phôtomètres de caractère vieux en nouveaux apparements san relation le tour même de caractère vieux en nouveaux apparements san relation le tour

Cache ce que tu composes dans ce que tu entends. Couvre ce que tu entends. Place quelque chose à côté de ce que tu entends.

Place quelque chose loin en-dehors de ce que tu entends.

Soutiens ce que tu entends.

Prolonge pendant longtemps un évènement que tu entends. Transforme un évènement jusqu'à le reodre méconnaissable.

Transforme un évènement que tu eoteods dans celui que tu as composé précédemment.

Compose ce que tu attends comme produain évènement.

Compose souvent, mais écoute parfois aussi pendant longtemps à ce qui a été déjà composé, sans plus composer. Mélange toutes les instructions.

Accélère toujours davantage le flux de ton intuition.

Kartheinz Stockhausen [traductioo T. et H. Pousseur]

Electronic Music

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- 4 Stinger, Dave Fredericks, p. 20
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- Olivier Messiaen, p. 31
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- . This stereo record can be played on either a stereophonic or a monophonic phonograph. It can be played on the latter equipment without damage to the record. No matter what types of equipment is used. be sure that the needle is not blunted. A blunt needle will inflict permanent damage on the record grooves.
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- . In order to take advantage of such versatility, make sure that the turntable of the phonograph is absolutely level and that the phonograph stylus is not excessively worn. Also, make sure that the stylus is centered in its cartridge.
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Band 2-Robert Craft Conducts Woodwinds, Brass and Band 3 - Realized by The Electronic Music Studio, Univ. of Courtesy of Folkways Records *

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Band 4 – Performed by Dave Televirus of the RP Soloist Synthesizer Courtesy of Arp Instruments Band 5 – The Jeanne Loriod Martenot Sextet Courtesy of The Musical Heritage Society Band 6 – Courtesy of Desto Records

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*Courtesy of Columbia Records

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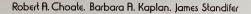






SOUND, BEAT. AND FEELING





Record 7 Side A

VARIATION IV (Cage). John Cage and Donald Tudor. Courtesy of Everest Records, Inc. D 14

Band 2. BALL OF CONFUSION (Whitfield and Strong). The Temptations. Courtesy of Motown Record Corp.

P. 15.

CHORALE NO. 8, CANTATA NO. 80 (J.S. Bach). The Southern German Madrigal Choir and Consortium

P. 18, 103. Musicum, conducted by Wolfgang Gonnenwein. Courtesy of EMI.

CHORALE, L'HISTOIRE DU SOLDAT (Stravinsky). Conducted by John Pritchard. Courtesy of EMI.

AT A CERTAIN CHURCH (Work). Natalie Hinderas. Courtesy of Desto Records.

P. 25.

Band 6. OL' MAN RIVER (Kern), Courtesy of Capitol Records, Inc.

Band 7. OH, WHAT A BEAUTIFUL MORNING (Rodgers and Hammerstein), Gordon MacRae, Courtesy of Capitol

TONIGHT (Bernstein and Sondheim). D. Dawson. Courtesy of Vox Productions, Inc.

Side B

P. 38.

RECONNAISSANCE (Erb). Conducted by the composer. Courtesy of Nonesuch Records.

P. 87. TIGER (Cowell). Courtesy of Folkways Records. Band 2.

P. 55. Band 3. POP! GOES THE WEASEL (Calliet). Courtesy of Sound Book Press Society, Inc.

P. 60.

SYMPHONY NO. 8 IN F MAJOR, SECOND MOVEMENT (Beethoven). The Berlin Philharmonic Orchestra, conducted by André Cluytens. Courtesy of Seraphim Records.

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VEHICLE HOLD ON I'M COMING GET BEADY IT'S IMPOSSIBLE AQUARIUS/LET THE SUN SHINE IN **EVERYTHING IS BEAUTIFUL** EVERYBODY'S TALKIN' SING SING SING TOOT TOOT TOOTSIE GOODBYE

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Johannes Brahms

Complete Symphonies Volume I



Slovak Philharmonic Orchestra Ľudovít Rajter

at least to give a kind of musical synopsis or impression of it. Liszt, however, treats his themes in a far more complex manner than Berlioz by constantly varying them melodically and harmonically, depending on the situation he is portraying in the music. His piano concerti are also in one long movement subdivided into three sections, each section being based on a motif heard at the beginning of the first movement. In his fourth symphony (on MHS 802) Schumann also experimented with musical form in a manner not unrelated to Beethoven, Berlioz, or Liszt. Each of the four movements are based on two or three melodic fragments which are first heard in the introduction to the first movement. The fragments undergo melodic and rhythmic changes from one movement to the next, but their original form is generally easily recognizable

In each of his symphonies, Brahms, like his older contemporaries Berlioz, Schumann, and Liszt, makes use of a melodic fragment which usually occurs in each of the four movements. Unlike the other composers, however, Brahms' motifs do not necessarily recur in each movement of a composition, though they are generally present in two or more. In the Symphony No. 2 in D, Opus 73, the opening three notes (in the basses) serve as a motif which is heard in all four movements, thus unifying by a common melodic fragment all four movements. The fact that the motif is sometimes elusive does not mean that it is not present. Rather. it points up Brahms' ability to vary his themes in many different ways. For example, the first and last movements begin with the same three notes (which are also common to the other movements), but the difference is so great that they have a completely different musical character.

One can almost trace the growth in popularity of Brahms' second symphony by reading the various letters and reviews in which it is mentioned.

Brahms' friend, the surgeon Theodore Billroth, wrote of the four-hard version of the symphony (made by the composer), that "it is like blue heaven, the murmur of springs, sunshine, and cool or green shadows. If the instrumentation does not one get too pure and modest, the Viennese will have an especially great joy out of this piece of yours." (November 14 1877).

While the first symphony met with instant public approval, the second was received in a less cordial approval, the second was received in a less cordial manner. Although the first symphony was greeted with some reserve in Vienna (Hanslick's review notwithstanding), the second was regarded as 'more attractive' and more 'understandable.' The third movement was praised for its 'original melody and rhythms' and the whole work was described as reflecting 'the fresh, healthy life only to be found in beautiful Vienna.'

In Leipzig, however, where the first had been very successful, the second symphony was regarded politely but with evident disappointment. One critic worte of the first Leipzig performance (January 10, 1878): "The Viennese are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not

that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethown. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of the symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it foes from the great expectations which our reverence for the composer induced from us."

In the spring of 1878, the new symphony was performed at Dusseldorf. At this performance it was escribed as a "feast such as we have seldom heard. The audience was jubilant after each movement, and would not be satisfied until the third was repeated."

Meanwhile, in Paris, Eduard Lalo (composer of the popular Symphonie Espagnole) wrote to his friend Sarasate on October 28, 1878: "Today I am writing to you in a state of inexpressable stupefaction! The reason is Brahms' Second Symphony in D. I read it through yesterday morning and I heard it the same day at the Concert Populaire. And this is the man whom some rank above, and others beside, Schumann! Schumann, the great poet, powerful, inspired, whose every note is individual--and the author of the Second Symphony in D--it's absolutely grotesque. Brahms is a second-rate mind. He has dug up every corner in modern harmony and counterpoint--that's his only importance. He is not a born musician, his invention is always insignificant or derivative, and in his latest symphony, the pastiche, is especially flagrant...he orchestrates like a pianist, and if one of us had written such mediocre orchestration, the rest of us would say: "My dear fellow, you have possibilities, but hurry back to the school-room."

On September 29, 1878 the second symphony was performed at a music festival in Hamburg, along with Mendelssohn's Walpurgis Nacht (for chorus and orchestra) and works by Spohr, Weber, and Schubert, Ludwig Meinardus, of the Hamburg Correspondent wrote of the performance: "Brahms himself conducted his symphony, which is sealed with the stamp of immortality, in his native city before an audience of thousands raised to festival pitch, in which mingled a large number of musical authorities from outside. The enthusiasm was increased by this circumstance, and by the simplicity and quiet energy with which Brahms handled the baton. It prepared for him an ovation as he ascended the conductor's podium in the shape of a big laurel wreath, a flourish, and a stormy welcome from those upon and in front of the platform; it broke out after each of the four movements, and increased at the close of the third to a da capo demand to which the conductor and composer only at length and with the reluctance of modesty resolved to yield; it was expressed finally, at the close of the work, by persistent recalls and by a rain of flowers which poured from all sides upon the admired and revered composer,"

Douglas Townsend



dinaced Heritage Society, 14 Park Road, Tinton Falls, New Jersey 07724



Dr. h.c. L'udovit Rajter (born in 1906) is one of the most prominent, experienced and cultured personalities of contemporary Slovak music culture.

He attended the City Music School in Bratislava and later the Slovak Music School in 1924 Rajter left for Vienna and became a student at the Viennese Music Academy where he studied composition and conducting. From Vienna stems his profound and nitmate knowledge of the Austrian and Cerman classics in music, which later became his domain and helped him to achieve world fame.

In 1945 Rajter returned to Slovakia and was appointed conductor of the Symphony Orchestra of Czechoslovak Radio in Bratislava, which was at that time the only professional orchestra in Slovakia. Rajter's return represented a great contribution to the music development in Slovakia since he was a conductor of international renown. After the establishment of the Slovak Philharmonic, Ludovit Rajter was appointed conductor, succeeding Vaclav Talich.

0.000

The Slovak Philharmonic Orchestra was established in 1949. Under the guidance of Vactav Talich, the orchestra gained an accomplished technical and artistic-base and during this time the orchestra worked its way up to an ensemble of good European standard. L. Rajter considerably helped in building the basic repertory of the Slovak Philharmonic, which consists of works by classic and romantic composers.

Timings: Side 1: 14:10, 9:45/24:00 Side 2: 4:45, 17:15/22:05 Side 3: 15:24, 9:15/24 44 Side 4: 5:22, 9:55/15:22

Mastering: Bill Kipper, Masterdisk Corp.

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Opus 1978 CLSG

Musicel Heritage Society, Inc., 1979



I am thankful unto God for my executive producers, Mr. Tony Carter and Ms. Barbara Darden. I wish to express my sincere appreciation to my co-producer and music consultant, Mr. Cavin Carr, who has displayed his outstanding musical versatility in playing the organ, plano, string ensemble as well as background vocals. Many thanks goes to Darryl Dean, Frank Randall, Jr., Greg Frison and Robin Jeffrey. I can never forget the persons behind the scene. Frank and Mary Ann Virtue, our beaufilul engineers.



ALYCE BROWN

Inis album is dedicated to the memory of Mrs. Alyce Brown, a loving mother and teacher who devoted her life to the education of handicapped children. She was the assistant director of Carousel House. During her lifetime she received many honors including the "Mayor's Award" for her services." Mrs. Alyce Brown dedicated her life to helping others. Her services will always be remembered by The Jardel Recreation Center, The Logan School and The Carousel House, and most of all her loving daughter Barbara. I too feel if I can help somebody as I pass along, I know my living shall not be in vain. Prayerfully Submittled Mrs. Barbara Darden

God Bless them all Gwen Carter

SIDE 1

- IF I CAN HELP SOMEBODY Writer Clyde G Carter
- 2. OH HOW I LOVE JESUS
 Writer Clyde G. Carter & Gwen Clarter
- 3. WADE IN THE WATER
- Writer, Clyde G. Carter

 4. A CHANGE IS GONNA COME
 Writer, Sam Cooks
- 5. GOD IS SO GOOD TO ME Writer. Clyde G. Carter
- SIDE 2
- 1. GOD IS SO GOOD TO ME (Instrumental)
 Writer: Clyde G. Carter
- 2. LEARNING TO LEAN
- 3. YOU CAN'T MAKE ME DOUBT HIM
 Writer Clyde G. Carter
- 4 HF

Writer Richard Mullan

5. LEARNING TO LEAN (Encore)

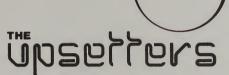
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Louise Williams / WDAS - AM-FM | Philo Pa

MUSIC PERSONNEL:
Tony Carler, Calvin Catr: (Keyboards)
Robin Jeffrey; (Bass)
Darnyl Dean; (Lead Guttar)
Frank Randall, Jr.; (Drums)
Gregory Frison; (Congos, Bongos)

Background Vocals Calvin Carr, Gwen Carter Recorded of Virtue Sound Studio Philo Penna Recording Engineers Frank Virtue, Mary Ann Virtue Executive Producers Barbara Darden, Tony Carter Co-Producer: Cavin Carr Cover Photography by Nick of Westside Studio Philia., Pa.

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Side 1 33 1/3 RPM



Stereo

WHEN I LOOK INTO YOUR EYES 3:25

(R. Steele, S. Chochinov)

EVERY BROKEN HEART 4:09

(R. Steele)

Produced by THE UPSETTERS

DAY ONE RECORDS, 370 Walmer Road, Toronto, Ontario, Canada M5R 2Y4 WRC1-2789



Side 2 33 1/3 RPM



Stereo

WE'RE NOT GIVIN' UP 3:35 (R. Steele J. Tilden)

SHINE ON 3:30

(R. Steele, R. Reid)

Produced by THE UPSETTERS

DAY ONE RECORDS. 370 Walmer Road, Toronto, Ontario, Canada M5R 2Y4 WRC1-2789





SLIM AND THE SUPREME ANGELS "IT AIN'T WHAT YOU THINK"

SIDE ONE STEREO Talk of The Town Publisher: BMI



GTI P00232 Produced by: Rev. Haran Griffin

- 1. The Life I Sing About 6:45 P.D.
- 2. It Was Too Late 3:00 H. Hunt. Jr.
- 3. There's Not A Friend (No Not One) 4:34 P.D.

4. Soon One Morning - 3:20
P.D.

Resolution of the second second





SLIM AND THE SUPREME ANGELS "IT AIN'T WHAT YOU THINK"

SIDE TWO STEREO Talk of The Town Publisher: BMI



GTLP00232 Produced by: Rev. Haran Griffin

- 1. It Ain't What You Think 6:16 H. Hunt, Jr.
- 2. The Lord Is Blessing Me Right Now 4:03 P.D.
- 3. Yes Lord 1:43 P.D.

P.D.

4. Do Lord Remember Me - 4:35
P.D.

P.D.

S. Ain't That Good News - 3:27
P.D.

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- Don't touch me
- Four walls
- There'll be no teardrops tonight &

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CSJ-640-B



Stereo

1 My heart cries for you

2 1'd be a legent in my time

I wish I had a wooden heart

4 Room full of roses

5 Anytime

58年4月出版

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 - 2. **Dizz** 眼花撩亂
- 3. Mighty Quinn 偉大的昆
 - 4. Runaway 跑開
- 5. Red River Rock 紅河谷
 - 6. Secret Adent Man

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SIDE-2



HA-006-B

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- 1. Squad Car 一聲汽笛
- 2. Kimito I'tsumademo 夕陽西沉
- 3. Koyubi-No-Omoide 藍寶石之戀
 - 4. Waik Don't Run 別跑
 - 5. Pipeline 管路
 - 6. Wooly Bully 虎你捕你





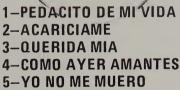
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SAV 14787 (SAV 14787-A)



SIDE 1



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SIDE 2

1. PUT YOUR TIME IN 5:26
(J. Perry) Arisav Music, SESAC
2. HE'LL MAKE IT ALRIGHT 3:52
(J. LaValley) Savgos Music, BMI, Candied-Jam Music, BMI
3. TALK TO GOD 4:07
(D. Bines) Arisav Music, SESAC
4. HERE AM I 4:30
(E. Jackson) Arisav Music, SESAC
5. GUIDE ME OH THY GREAT JEHOVAH 4:02
(Traditional Arr. by A. Mitchell) Savgos Music, BMI

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1- Leave The Indians Alone 2- Advise To Woman

3- Calypso Slavery

4- Run Oscar Run (Koto)

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3- No Drug's (Koto)
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Side A Stereo

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Susan Barlow

- 1 Golden Oldie 3:25
- 2 We Have Your Size 2:20



3 in My Way 3:47

4 Looking for the Magic 3:00

5 All the Dreams 4:39

6 In My Mind 3:26

(Susan Barlow)



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Side B Stereo

Susan Barlow

1 You're What I Wanna Get Used To 3:20

2 Make Him Mellow 3:16



3 Café la vie 3:10

4 Ladies Man 3:14

5 Dreaming You Home 3:12

6 For the Length of a Song 1:49

(Susan Barlow)



TM(s) ® RCA CORP.—MADE IN U.S.A.

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33 1/3 RPM
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33 1/3 RPM
34 (Rafael Lopez)
2.-KIKIRIKI 8:07
(Rudy Calzado)
3.-CARAMELO A KILO 6:54
(R.P. Martinez)

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(R.P. Martinez)

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1. EL PIO MENTIROSO C.S.

(W. Leyva)

2. NO CAMINO MAS 7:56

(Ninon Mondejar)

3. VEN Y VEN 7:52.

(F. Alfonso)

(F. Alfonso)

A.G. Records

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featuring
CHARLES EARLAND ON ORGAN
M. C.: Gus "Silk" Lacy

SIDE 1



331/3 RPM

FROM THE SHIT HOUSE TO THE WHITE HOUSE

by Gus "Mr. Silk" Lacy

- 1. GETTING TO KNOW YOU
- 2. BRIGHT LIGHTS
- 3. SOMETHING
- 4. STRANGERS IN THE NIGHT

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SONNY HOPSON LIFE & MAD

featuring
CHARLES EARLAND ON ORGAN
by Gus "Mr. Silk" Lacy

SIDE 2

331/3 RPM

FROM THE SHIT HOUSE TO THE WHITE HOUSE

M. C.: Gus "Silk" Lacy

- 1. UNHH-UNHH
- 2. THREE O'CLOCK IN THE MORNING BLUES
- 3. IT WAS A VERY GOOD YEAR
- 4. GIRL TALK
- 5. STORMY MONDAY



LOS ANGELES NEGROS

Esta noche la paso contigo

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Cara A. 33 1/3 R. P. M.

@ 1980

1- ESTA NOCHE LA PASO CONTIGO 2:55

(L. Gomez L. Sorroza) 2- NO MORIRA JAMAS 3:20

(O. Salinas-H. Gonzalez)

3- HOY (R. Rivas) 2:53

4- NO VIVIRE 1:55

(Chico Novarro-M. Rivas)

5- A TU RECUERDO 3:25

(H, Beiza- J. Podreros)
6-PUERTO VACIO 3:22
(Chico Navarro)
(Chico Navarro)

Canta: Germain de la Fuente

And Distributed by Alhambia



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Esta noche la paso contigo



Cara B 33 1/3 R. P. M. ® 1980

1- AYER PREGUNTARON POR TI 3:48

(C. Baeza)

2- Y ME PROMETES (Franco Valdez) 3:20 3-QUIERO QUE GRABES EN MI PIEL 2:57

(S. Soldan-R. Rev)

4- SI CONMIGO TU NO ESTAS 2:28

(A. Conte-R. Rev)

5- TE DI MI VIDA (D.R.) 3:22 SADIAC

6- NO CREAS QUE SIN TI (C. Baeza) 2:23

6-NO CHEAS QUE SINTI (C. Baeza) 2:23

Canta: Germain de la Fuente

Columbia de la Fuente

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2. I DON'T KNOW WHAT I WOULD DO (WITHOUT THE LORD) 5:09 * © Soloist: James Viner Publ/H. Anderson

3. HOLD ON 4:29

Soloist: Carolyn Ransom

4. GOING BACK TO GOD 4:15 * © Soloist: Cybil Pope Publ/Mighty Three

Soloist: Cybil Pope Publ/Mighty Three Music

5. AMAZING GRACE 3:55
Soloist: Carolyn Ransom

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Jimmy Walker *Selections published by Harold Anderson & Mighty Three Music BMI

STEREO SIDE B 2321





- 1. JACOBS LADDER 5:12 Soloist: Ronnie Dixon
- 2. WE'RE MOVING 2:57 *
- Soloist: James Viner Publ; Mighty Three Music 3. CHILD OF THE KING 3:48
 - Soloist: Carolyn Ransom
- 4. JOY 3:05

Soloist: James Viner

Soloist: James Viner

5. BATTLE HYMN 3:34
Soloists: Carolyn Ransom & Doris
Barnes

8ROAD STREET PHILADELPHIA

Soloist: James Viner
PA

9101

SAVOY RECORDS, INC.

THE PHILADELPHIA MASS CHOIR

"EVERYTHING HAS WORKED OUT ALRIGHT"

SL 14769 AS



SIDE ONE

- 1. EVERYTHING HAS WORKED OUT ALRIGHT (4:30) (R. Preston) (Savgos Music, Inc. BMI)
- 2. HE PAID IT ALL (5:11) (L. Burkes) (Lagre' Publ. - BMI)
- 3. HE BOUGHT ME OUT (3:07)
 (J. Jacobs) (Savgos Music, Inc. BMI)
- 4. PRESENT YOUR BODY (5:10)
 (R. Wallace) (Bulwark Publ. BMI)
- 5. HE'S RIGHT ON TIME (3:09)
 (R. Preston) (Savgos Music, Inc. BMI)

® 1985 Savoy Records, Inc.

Manufactured & Distributed by SAVOY RECORDS, INC. 342 Westminster Ave., Elizabeth, NJ 07208

SAVOY RECORDS, INC.

THE PHILADELPHIA MASS CHOIR
"EVERYTHING HAS
WORKED OUT ALRIGHT"

SL 14769 BS



SIDE TWO

- 1. IT'S ALL AN SPHILL JOURNEY (5:56)
 (J. Jacobs) (Savgos Music, Inc. EMI)
- 2. TURN TO GOD (4:36)
 (G. Hardeman) (Gabeson Music Publ.
 Co./Savgos Music, Inc. BMI)
- 3. TAKE ME HIGHER IN THE LORD (3:45)
 (A. Ingram) (Savgos Music, Inc. BMI)
- 4. FOR SOON WILL THOU COME AGAIN (3:37) (S. Berkley) (Savgos Music, Inc. BMI)
- 5. CHRIST IS PROCLAIMED (2:22)
 (C. Antrum) (Marbert Publ. BMI)

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"FRANCK POURCEL MEETS THE BEATLES"

STEREO ELD-1940 A PERU-11756

1813 S3 5486 1.- LET IT BE (Lennon, McCartney)
4317 1282 S1 2.- HELP (Lennon, McCartney)
5512 1841 S3 3.- I ME MINE (Harrison)
4764 1507 S1 4.- PENNY LANE (Lennon, McCartney)
5518 1841 S3 5.- MICHELLE (Lennon, McCartney)
4601 1444 S1 6.- HERE THERE AND EVERYWHERE (Lennon, McCartney)
(Lennon, McCartney)

REPROMISION OF TOS ANTONES DE LAS OBRAS GRABADAS EN ESTE DISTO Y PROMISION SI REPROMISION



GOSPEL WORLD

THE EVELYN GRAVES DRAMA ASSOCIATION MASS CHOIR

"WILL YOU BE READY"

Side A Stereo EDG-2002A

DEDICATION ADDRESS BELOVED HE'S COMING AGAIN

F. S. H. G.

Unauthorized Duplication is a violation of applicable laws.

IT'S TIME

© Gospel World Records

GOSPEL WORLD

THE EVELYN GRAVES DRAMA ASSOCIATION MASS CHOIR

"WILL YOU BE READY"

Side B Stereo EDG-2002B





WILL YOU BE READY MAGNIFY THE LORD LOVE LIFTED ME MY HOPE IS BUILT F. S. H. G.

Unauthorized Duplication is a violation of applicable laws.

@ & © Gospel World Records



LIKE A ZOMBIE

JS-00001 JS-00001

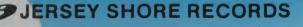


SIDE 1 STEREO

THE LINCOLN CONSPIRACY

- 1. LIKE A ZOMBIE 3:51 (BMI)
 (Tom Burkard)
- 2. IN THE YEAR 2525 4:37 (BMI)

Produced by The Lincoln Conspiracy Recorded in New Jersey ©1987 Jersey Shore Records



LIKE A ZOMBIE

JS-00001 JS-00002

M



SIDE 2 STEREO

THE LINCOLN CONSPIRACY

- 1. THE CORVETTE LADY 3:19 (BMI)
 - 2. I WANNA TESTIFY 4:03 (BMI)
 (G. Clinton & D. Taylor)
- 3. THE GIRL NEXT DOOR 4:06 (BMI)

Produced by The Lincoln Conspiracy Recorded in New Jersey ©1987 Jersey Shore Records

GET THE LIGHT OF JESUS (In Your Heart) JAMES WASHINGTON

33 1/3 RPM



SIDE ONE TRI - 0188

HAVE FAITH/ 3:05 L. & L. Lundstrom Music/SESAC YOU ALONE/ 3:45 Londa Hentges and Lowell Lundstrom

Lundstrom Music/SESAC GET THE LIGHT OF JESUS IN YOUR HEART/ 2:40

Lundstrom Music/SESAC

Trinity Music/SESAC

THE BLOOD WILL NEVER LOSE ITS POWER/ 4:50

Andrae Crouch

Manna Music

RECORDS INTERNATIONAL Ports mouth

GET THE LIGHT OF JESUS (In Your Heart) JAMES WASHINGTON

33 1/3 RPM STEREO



SIDE TWO TRI - 0188

YOU'VE NEVER GIVEN UP ON ME/ 2:45 Londa Hentges

L. & L. Lundstrom Music/SESAC STEP TO JESUS/ 5:36

East/Memphis Music/Irving Music WHEN WE ALL GET TO HEAVEN/ 4:18 Eliza D. Hewitt-Emily D. Wilson IT'S MY DESIRE/ 4:06 **Bobby Jones**

Communique Music, Inc./ASCAP and Communique Music, Inc./ASCAP and
Pinnacle Music/ASCAP
WE'LL BE TOGETHER FOREVER/ 3:58
Londa Hentges and Lowell Lundstrom
Lundstrom Music/SESAC

RECORDS INTERNATIONAL-Portsmouth

RECORDS GARDEN ISLE

"GOOD TIME TONIGHT"

PRODUCED BY W. PARKER



MAINGROVE MUSIC

SIDE 1

WESLEY PARKER

1. Good Time Tonight
2. Baby It's You
2. 53
3. Her Heart Got In the Way
4. What Love Can Do
5. The Family of Man
2:56
All Songs Written by
Wesley Parker
BMI
BMI
2:56

**AIN'NGROVE ENTERPRISES, 226 E. MAIN. 1. Good Time Tonight

GRRDEN ISLE RECORDS

"GOOD TIME TONIGHT"

PRODUCED BY S. GARRISH W. PARKER J.R. WILLIAMS*



GIR10283 © 1983 MAINGROVE MUSIC

SIDE 2

WESLEY PARKER

_	6. Love Must Know Hard Times*	3:02	5
S	7. Love Song	2:53	4
Je	8. All The Things America Should Be	3:23	~
S	9. (Susquehanna River) Valley Song	2:37	4
1/A	10. I Only Wanna Be Your Friend	3:09	CA X.
The	All Songs Written by	, ·	OC.

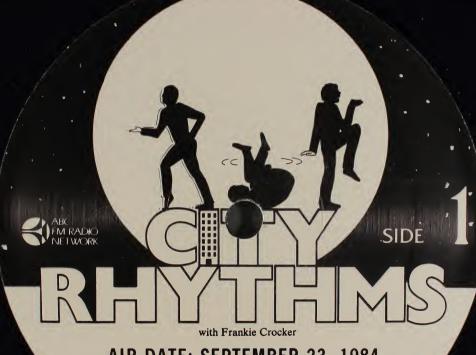
All Songs Written by

Wesley Parker

BMI

BMI

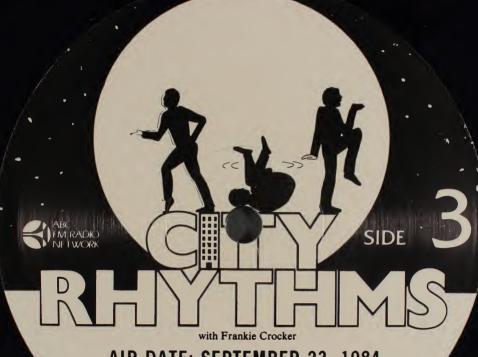
ENTERPRISES, 226 E. MAIN.



AIR DATE: SEPTEMBER 23, 1984

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AIR DATE: SEPTEMBER 23, 1984

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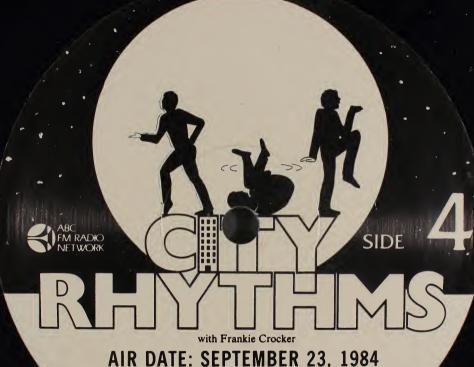
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Waitin' Our Turn DAISY JUG BAND

33 1/3 RPM STEREO © 8 © 1980 F.U.B.A.R. Productions



DM 81972 SIDE ONE

Recorded Live at The Club Capil Levittown, Pa

8
3
3
7
9
8

Waitin' Our Turn DAISY JUG BAND

33 1/3 RPM STEREU © 6 © 1980 F (IB.A.R. Productions



DM 81972 SIDE TWO

Recorded Live al The Club Capit Levittown, PA

1. Dead Skunk
2. Jug Band Music
3. Country Boy
4. Coney Island
5. Blues
6. Satisfied

RARE ESSENCE LIVE IN 2004

SIDE A

Get Up (clean live) 2:27

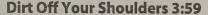
(K. Wood, C. Garris, D. Ellis)

Funk Publishing Company, BMI

Get Up (clean studio) 3:40

(K. Wood, C. Garris, D. Ellis)

Funk Publishing Company, BMI



(T. Mosely, S. Carter)

Carter Boys Publishing, Virginia Beach Music,

EMI Music Publishing, W.B. Music Corp., ASCAP



www.RareEssence.com
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Distributed by liaison Records





RARE ESSENCE LIVE IN 2004

SIDE B

Hands High 3:20

(Clifford Ray Smith)

Tafari Music, Inc. PRS

Damn 8:30

(J. Smith, J. Grisby, S.P. Joseph, R. McDonald, C. Leonard)

White Rhino Music, ASCAP and BMI

www.RareEssence.com

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Distributed by liaison Records

ADVISORY EXPLICIT CONTENT



7 4295-12005-1



PVC EP 2

1. PETE TOWNSHEND: Ascension Two

3:27

2. PETER GABRIEL: Across The River

7:09 XTC: It's Nearly Africa 3:56

Marketed by Jem Reco



PVC EP 2

1. DAVID BYRNE: His Wife Refused 4:30

THE BEAT: Mirror In The Bathroom 3:00

3. RICO: What You Talkin' Bout

4:32

4. SHANKAR AND **BILL LOVELADY:** Himalavas 3:46

Varketed by Jem Baconia South Playing Hundred Baconia South

Ca 97335 Printed in U.S.A.

JESUS IS THE GREATEST LOVE DEBRA THOMAS ALAFFITA

Side One (VPAG-LP-4625-A)



GREG RIKE PRODUCTIONS Altamonte Springs, FL.

1. JESUS IS THE GREATEST LOVE (3:25)

(D. Alaffita)

2. BLESSED BE THE NAME OF THE TRINITY (2:45)

(D. Alaffita)

3. PRAISE YE THE KING (2:45)

(D. Alaffita)

4. I WANT TO LIVE IN PARADISE (2:30)

(D. Alaffita)

5. JESUS IS THE GREATEST LOVE

Instrumental (3:25)

(D. Alaffita)

JESUS IS THE GREATEST LOVE DEBRA THOMAS ALAFFITA

Side Two [VPAG-LP-4625-B]



GREG RIKE PRODUCTIONS Altamonte Springs, FL.

1. JESUS LIVES IN ME (5:30)

2. I BELIEVE IN MIRACLES (4:00)

3. PRAISE GOD THE LORD OF HOSTS (5:00)

R.P.H.P.

RECORDS AND PUBLISHING, INC. 275 Reid Ave., Brooklyn, N.Y. 11233

Featuring Rev. Helen Harris As Vocalist



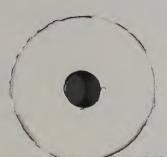
SIDE 1 ASCAP 4887050

THE PEOPLE NEED LOVE FOR EACH OTHER
THE CRUMBS
MOLD ME OVER JESUS
WHY IS THIS?
JEREMIAH'S FIRE
JESUS IS A SOULMAN

R.P.H.P.

RECORDS AND PUBLISHING, INC. 275 Reid Ave., Brooklyn, N.Y. 11233

Featuring Rev. Helen Harris As Vocalist



SIDE 2 ASCAP 4887050

JESUS SET THE-WOMAN FREE

I TOLD IT TO JESUS

I'M FREE

CHRISTMAS IN MY SOUL

YOU CAN TAKE IT WITH H.G.P.

YOU WILL NEVER MAKE IT ON GOOD DEEDS

CAN I GET A AMEN?

RECORDS

ESSIE THE ROAD IS ROUGH

Essie Moss With The Bill Moss Concert Choir

SIDE ONE (SL-3026)



LPS-0179 CP 1982 Jewel Record Corp.

1. I'LL LET NOTHING SEPARATE ME FROM HIS LOVE (6:30) (Essie & Bill Moss) Bilmo/Su-Ma, BMI ESSIE MOSS

2. SHOUT HALLELUJAH ANYHOW (4:49) (Essie Moss) Bilmo/Su-Ma, BMI

ESSIE MOSS

3. I'LL SERVE THE LORD (For The Rest Of My Life)(3:28) (Bill Moss) Bilmo/Su-Ma, BMI

ESSIE MOSS

4. WE'VE MADE IT THIS FAR (By The Grace Of God) (4:49)

(Essie & Bill Moss) Bilmo/Su-Ma, BMI

ESSIE MOSS

5. WHY? I DON'T KNOW WHY (4:15) (Essie & Bill Moss) Bilmo/Su-Ma, BMI ESSIE MOSS

Tewel RECORDS

ESSIE THE ROAD IS ROUGH

Essie Moss-With The Bill Moss Concert Choir

SIDE TWO (SL-3027)



LPS-0179 ©® 1982 Jewel Record Corp.

1. THE ROAD IS ROUGH (4:51)
(Bill Moss) Bilmo/Su-Ma, BMI
ESSIE MOSS
2. SOMETHING WONDERFUL HAPPENED
TO ME (4:53)
(Bill Moss) Bilmo/Su-Ma, BMI
ESSIE MOSS
3. MY FAITH (4:50)
(Bill Moss) Bilmo/Su-Ma, BMI
ESSIE MOSS

4. LORD JESUS SHOW ME THE WAY (4:19) (Essie Moss) Bilmo/Su-Ma, BMI ESSIE MOSS SIDE A
FUSION—JAZZ
Up (7:00)
West Indian Island (7:43)
Timebinder (6:37)

Two Rivers (6:06)

All selections by Mark Kramer © 1987 Lantern Circle Music,

BMI

ncounter udiophile

EAR-1005A

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Mark Kramer Trio Albus SIDE B INTEGRAL—JAZZ

The Question (2:22) Out of This Came That (11:53)

All selections by Mark Kramer © 1987 Lantern Circle Music, BMI

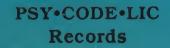


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PSY 8801-A STEREO 33 1/3 RPM

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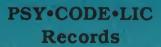


HOT SIDE

SOUL SEARCHIN' (ON THE PHONE)
(B. KOOB) 3:03

CROSSROAD

(R. KOOB & D. YOUNG) 2:46





PSY 8801-B STEREO 33 1/3 RPM

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HEAVY SIDE

MAN OF STEEL

(R. KOOB & D. YOUNG) 2:46

SONGS FROM THE STREET

(R. KOOB & B. KOOB) 3:01

TRAM RECORDS

SIDE ONE

V. AFTER THE LOVIN' - BMI

A NEVER, NEVER - ASCAP

3. HEAVEN MUST BE MISSING AN ANGEL - BMI

4. DON'T RAIN ON MY PARADE - ASCAP

5. SAY YOU'LL STAY UNTIL TOMORROW - BMI

6. WHAT I DID FOR LOVE- ASCAP

TRAM RECORDS

SIDE TWO



- 2. HUNDRED POUNDS OF CLAY BMI
- 3. YOU'LL NEVER KNOW ASCAP
- 4. DIO COME D'AMO ASCAP
- 5. THIS IS MY LIFE ASCAP



KIM MITCHELL SHAKIN' LIKE A HUMAN BEING

STEREO



ONE

P 1986 Atlantic Records

1. GET LUCKY (Boys & Girls) (4:04) Mitchell - Dubois

2. IN MY SHOES (3:34) Mitchell - Dubois

3. ALANA LOVES ME (4:08) Mitchell - Dubois

4. PATIO LANTERNS (3:24) Mitchell - Dubois

5. THAT'S THE HOLD (3:59)

Mitchell - Dubois

All songs published by Trelatunes, a division of Alert Music Inc. (CAPAC/ASCAP) except

In My Shoes published by

Mark-Cain Music (CAPAC/ASCAP).

ST-A-866027-SP

ANARNER COMMUNICATORS

ANARNER COMMUNICATORS

ANARNER COMMUNICATORS

ANARNER COMMUNICATORS

ANARNER COMMUNICATORS





KIM MITCHELL SHAKIN' LIKE A HUMAN BEING

STEREO



TWO

P 1986 **Atlantic Records**

- 1. IN YOUR ARMS (4:08) Mitchell - Dubois - Booth
- 2. CITY GIRL (4:04) Mitchell - Dubois
- 3. EASY TO TAME (4:12) Mitchell - Dubois
- 4. CAMEO SPIRIT (3:32)

4. CAMEO SPIRIT (3:32)

Mitchell - Dubois

5. HITTING THE GROUND (4:54)

Mitchell - Dubois

6. HITTING THE GROUND (4:54)

Mitchell - Dubois

7. HITTING THE GROUND (4:54)

Mitchell - Dubois

All songs published by Trelatunes, a division of Alert Music Inc. (CAPAC/ASCAP).

ST-A-866028-SP

ST-A-866028-SP

AWARNER COMMUNICATIONS

AWARNER COMMUN

A CAPTOL RECORDS, INC., U.S.A. RECORDING A RECORDING A RECORDING A RECORDING A RECORDING A RECORDING A CAPTOL RECORDS, INC., U.S.A. RECORDING A RECORD

STARES AND WHISPERS

Produced by Frank Wilson For Spec-o-Lite Productions
Executive Producer Larkin Arnold

33¹/₃
STEREO

SIDE 1 E-ST 11700

P 1977 Capitol Records Inc. (E-ST1 11700)

MASTER OF LOVE (A. Posey—J. Powell) Screen Gems-EMI Mus. Ltd.
 LOVE MAGNET (Wieder—Footman—Wilson) Screen Gems—EMI Mus. Ltd.

3. STARES AND WHISPERS (Footman—McFaddin—Wilson)
Jobete Mus. (UK) Ltd.

FREDA PAYNE



THE RECORDS, INC., U.S.A. RECORDING CRACKE REGO, TRADE MARK OF THE MANUFACTURER AND OF THE OWN OF THE OWN OF THE OWN

STARES AND WHISPERS

Produced by Frank Wilson For Spec-o-Lite Productions
Executive Producer Larkin Arnold
*Produced by Tony Camillo For Camillo-Marcucci Productions

33¹/₃ STEREO

P 1977 Capitol Records Inc.

SIDE 2 E-ST 11700

(E-ST2 11700)

 FEED ME YOUR LOVE (A. Posey—J. Poweil) Screen Gems-EMI Mus. Ltd. 2. I GET HIGH (On Your Memory)* (P. Sawyer—M. McCleod) Jobete Mus. (UK) Ltd. 3. LOVING YOU MEANS SO MUCH TO ME (G. Abbott—R. Cason) Char-Joel Mus. Co./Tonob Mus. 4. BRING BACK THE JOY* (G. Abbott—F. Payne) Char-Joel Mus. Co.

FREDA PAYNE

Capitol



"JESUS AND I" VERGIA DISHMON

SIDE 1 **STEREO** 33 1/3 RPM **JAM 2000 A** P1984



Producer: Larry Addison Co-Produced: Fred Howard & Ray Smith

GIVE YOUR ALL 3:41 Larry Addison - Benee Music (BMI) **NEVER ALONE 4:55** Larry Addison - Benée Music (BMI)

EACH STEP 2:28

Larry Addison - Benée Music (BMI)

I REMEMBER YESTERDAY 4:10

Howard Lemon

(All Rights Reserved)

Jamila Records P 1984

Interprises Inc., P.O. Box 9363. Larry Addison - Benee Music (BMI)



"JESUS AND I" VERGIA DISHMON

SIDE 2 STEREO 33 1/3 RPM **JAM 2000 B** P)1984



Producer: Larry Addison Co-Produced: Fred Howard & Ray Smith

PRAISE THE LORD 5:10 Larry Addison - Benee Music (BMI) JESUS AND I 4:47 Larry Addison - Benee Music (BMI)

Larry Addison - Benee Music (BMI)
HOLD ON 4:26
Larry Addison - Benee Music (BMI)
HE TOUCHED ME 4:27
William J. Gaither (ASCAP)

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Jamila Records © 1984

Enterprises Inc., P.O. Box 9363.

STEREOPHON/C

TURNED ON CHRISTMAS

THE CANDY STORE

DECCA O 47 SIDE 1 7-12054

REG. U.S. PAT. OFF MARCA REGISTRADA . MFR'D BY DECCA RECORDS . A DIVISION OF MCA INC., NEW YORK, U.S.A

- 1. JINGLE BELLS (P.D.)
- 2. WHITE CHRISTMAS (AS)
- 3. SANTA CLAUS IS COMIN' TO TOWN (AS)
 - 4. WINTER WONDERLAND (AS)
 - 5. THE LITTLE DRUMMER BOY (AS)

PRODUCED BY JOHN WALSH

STEREOPHON/C

TURNED ON CHRISTMAS THE CANDY STORE

DECCA 47 SIDE 2 7-12055*

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC , NEW YORK, U.S.A.

- 1. RUDOLPH THE RED-NOSED REINDEER (AS)
- 2. I SAW MOMMY KISSING SANTA CLAUS (AS)
 - 3. SILVER BELLS (AS)
 - 4. FROSTY THE SNOW MAN (BMI)
 - 5. AULD LANG SYNE (P.D.)

PRODUCED BY JOHN WALSH









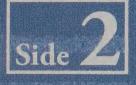
Aagoo Records



- 1. "111"
- 2. "I Wasn't Afraid"
- 3. "Can't Fight the Feeling
- 4. "Frends
 - 5. "Pretty Creatures"
 - 6. "Demons"



Aagoo Records



- 7. "Deep Water"
 - **8.** "Lost"
- **9.** "Swim"
- 10. "Wet Jets"
- 11. "Building On"



TOWN



406 W. Pascagoula St. Jackson, MS. 39203



Dr. Robert J. Walker MIRROR ON THE WALL

SIDE A

Dr. Robert J. Walker Produced by LuValle Benson



JT 002

- 1. I Just Want to Praise You Lord (3:30)
- **2. Love Song to Jesus** (Duet 3:45)
- 3. You Ought to Praise Him (3:23)
- 4. God Still Works Miracles (2:30)
- 5. He Knows What It Means (4:50)

© 1990 Dr. Robert J. Walker





406 W. Pascagoula St. Jackson, MS. 39203



Dr. Robert J. Walker MIRROR ON THE WALL

SIDE B

Exec. Producer Dr. Robert J. Walker Produced by LuValle Benson



JT 002

A production of Dr. Robert J. Walker Enterprises, ASCAP Stereo

6. Mirror on the Wall (3:40)

7. Come Down and We'll Believe (4:20)

8. People, What's Going On? (3:05)

9. M-E-S-S-I-A-H (4:50)

10. Mirror on the Wall (refrain 2:00)

© 1990 Dr. Robert J. Walker

Keensdee RECORDS

Tim Tim 2
Savannah Ghost
The Dialect of Paul Keens-Douglas



Ah Fire De Wuk 8:07 (live)
Savannah Ghost 12:00
Vibert Reach Home 4:10 (live)

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Copyright 1977

Made in Trinidad



Tim Tim 2
Savannah Ghost

The Dialect of Paul Keens-Douglas



Excerpt: Ent Dat Nice? 2:49 (live)

De Band Passing 2:21 Party Nice13:51 (live)

Ah Love Yu Island 4:42

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Made in Trinidad

KHIGHT MUSIC INTERNATIONAL

THE **CURTIS KNIGHT** LOVE ALBUM

CKB STEREO DISC

ALL SELECTIONS

(C) **20** (C)

WORDS & MUSIC WRITTEN,

CURTIS

1985



CKB-85-LA-MCM-80

SIDE ONE YOU TAKE ME HIGH
LIFE NEEDS LOVE

RESERVED CONTRACTOR OF THE CONTR

P.O. BOX 5266, BILLERICA, WA 01827 U.S.A

KNIGHT MUSIC INTERNATIONAL

KNIGHT MUSIC INTERNATIONAL

THE **CURTIS KNIGHT**

CKB STEREO DISC

SELECTIONS

1984,

WRITTEN, @ & @ ;

1985

CURTIS KNIGHT



CKB-85-LA-MCM-80

P.O. BOX 5266, BILLERICA,

WALTE TO: THE CURTIS

KNIGHT BAND

WA 01827 U.S.A

SIDE TWO QUESTION OF LOVE 2
YOU ARE THE ONE 2
YOU ARE THE ONE 2

YOU ARE THE ONE 2

ON ERIKA RECORDS, INC. BELLE CITY OF THE ONE O

KNIGHT MUSIC INTERNATIONAL





mercury



LOOK WHAT YOU'RE DOING TO THE MAN MELBA MOORE

PRODUCED BY JIM FRAGALE

STEREO SR-61321



Side 1



LOOK WHAT YOU'RE DOING TO THE MAN - 2:45 2. SEARCHIN' FOR A DREAM - 3:00 3. Medley: (a) WALK A MILE IN MY SHOES/ (b) TWENTY FIVE MILES - 4:05 4. PATIENCE IS REWARDED - 3:50 5. YOU GOT THE POWER (TO MAKE ME HAPPY) - 2:46

AND DISTRIBUTED BY MERCURY RECORD







LOOK WHAT YOU'RE DOING TO THE MAN MELBA MOORE PRODUCED BY JIM FRAGALE

STEREO SR-61321



Side 2



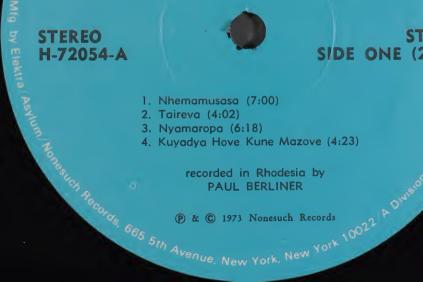
1. IF I HAD A MILLION From The Off Broadway Show "The Me Nobody Knows" - 3:16 2. HE AIN'T HEAVY HE'S MY BROTHER - 4:08 3. HEAVEN HELP US ALL - 3:15 4. THE THRILL IS GONE (FROM YESTERDAY'S KISS) - 3:22 5. LOVING YOU COMES SO EASY - 4:05 CTURED AND DISTRIBUTED BY MERCURY RECORD

himaiaur





THE SOUL OF MBIRA



STEREO ONE (21:55)



THE SOUL OF MBIRA

STEREO H-72054-B

STEREO TWO (22:35)

1. Mbiri Viri (5:53)

2. Nhimutimu (4:00) 3. Nyamaropa Yevana Vava Mushonga (5:00)

4. Dangu Rangu (4:22) 5. Kumakudo (3:06)

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AFGHANISTAN Music from the Crossroads of Asia

STEREO

STEREO

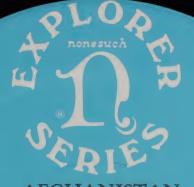
1. Nan mai dowrai a wolei (4:18)
2. Mohammed dai nabiyano (3:30)
3. Bimar dil, kharab dil (3:35)
4. Dur az to az shab ta sahar (3:47)
5. Rain Song (2:13)

Members of the
Radio Afghanistan Orchestra

recorded in Kabul by
PETER TEN HOOPEN

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AFGHANISTAN 1. Ze eshkat tark-e sar kardan (4:13)
2. Chard jafa mekoni ay dilbar (5:55)
3. Song of the Cricket (2:54)
4. Bogzar dar pish-e to (2:51)

Members of the
Radio Afghanistan Orchestra

recorded in Kabul by
PETER TEN HOOPEN

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STEREO (16:06)



SAVANNAH RHYTHMS

Music of Upper Volta

SIDE ONE
H-72087-A

1. "Allah man dogo" (God is Great)

STEREO
(SP)

1. "Allah man dogo" (God is Great)

STEREO
(SP)

1. "Allah man dogo" (God is Great)

STEREO
(SP)

1. "Allah man dogo" (God is Great)

Northern Samo tribe

3. "Djongo" (Kassena dance music)

Kassena flute ensemble

4. "Abdulai" (God's Child)

Mossi Koranic students

5. "Boli-Bana" (a well-known

musician from Sikasso, Mali)

Bobo-Dyula tribe

1. "Boli-Bana" (a well-known

musician from Sikasso, Mali)

Bobo-Dyula tribe

1. "Boli-Bana" (a well-known

musician from Sikasso, Mali)

Bobo-Dyula tribe

1. "Allah man dogo" (God is Great)

STEREO
(SP)

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STEREO
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1. "Allah man dogo" (God is Great)

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Mig by Elektra	SAVANNAH RHYTH Music of Upper Volta	MS (Settions, Inc.
SIDE TWO	OB O	STEREO (SP)
1. 2. 3. Suns	Fulant easemble "Wenlega" (a Mossi Dance) Mossi tribe "Hfaf finten kien lo lay-nu" (Marriage music; slow movement) Bwaba tribe Mossi Funeral Celebration Bissa musicians © 1981 Hektra Asylum Nonesuch Record	5:37 4:38 3:12 4:39
Set Blue Los An	© 1981 Hektra Asylum Nonesuch Recordes California 90069 665 5th Avenue. Ne	IN YORK HOP TOLK



AN ISLAND CARNIVAL Music of the West Indies



Music of the West Indies

SIDE ONE 72091-A

1. "Merengue." Jing Ping Band, Dominica 2:10
2. "Masouc." Village band, St. Lucia 3:45
3. "The Lizard." Calypso. Bamboo band, Young Island 3:35
4. "Mr. Walker." Calypso. Cocoa-lute band, Grenada 1:20
5. "La Rose song." Members of La Rose, St. Lucia 3:00
6. "Aguinaldo." Lopinot Serenaders, Trinidad 2:45
7. "Somebody, oh mouchay." St. Vincent 1:40

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Music for The Balinese Shadow Play
Gendèr Wayang from Teges Kanyinan, Pliatan, Boli

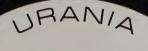
STEREO
H-72037-B

Sekati (3:05)
2. Sekar Sungsang (3:12)
3. Sekandi (4:58)
4. Mèsem (3:23)
5. Batèl (2:36)
6. Rundah (4:17)
7. Tabuh Gari (0:41)
played by MADE GRINDAM, NOMAN GRINDING,
WAYAN NYAMPUH, MADE LOCHANG
recorded in Bali by ROBERT E. BROWN

WAYAN NYAMPUH, MADE LOCHANG
recorded in Bali by ROBERT E. BROWN

Angeles Cahilornia 90069 665 5th Avenue

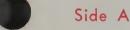




1. BALLET MECANIQUE (George Antheil)

Los Angeles Contemporary Music Ensemble
Robert Craft, conductor

UR 134



2. SKETCH FOR PERCUSSION (Ronald LoPresti)

Manhattan Percussion Ensemble
Paul Price, conductor

MIGH FIDELITY



1. TOCCATA FOR PERCUSSION INSTRUMENTS (Carlos Chavez)

UR 134



Side B

2. OCTOBER MOUNTAIN (Alan Hovhaness)

Manhattan Percussion Ensemble
Paul Price, conductor

HIGH FIDELITY



ARNOLD SCHOENBERG

(1874-1951)

5 Pieces for Orchestra, Op. 16

STEREO



STEREO

H-71192-A

SIDE ONE (25:33)

1. Vorgefueble (2:12) 2. Vergangenes (4:33)

3. Sommermorgen an einem See / Farben (3:58)

4. Peripetie (2:21) 5. Das obligate Rezitativ (4:28)

ANTON WEBERN (1883-1945)

Cantata No. 1, Op. 29

1. Getragen - lebbaft (alternating) (2:01)

2. Leicht bewegt (1:56) 3. Ruhig (3:29)

ANITA WESTHOFF, soprano
GUERZENICH CHORUS & SYMPHONY ORCHESTRA OF COLOGNE

GUENTER WAND, conductor
Recorded in Europe by
CLUB FRANCAIS DU DISQUE, Paris



IGOR STRAVINSKY

(b. 1882)

STEREO



STEREO

H-71192-B SIDE TWO (15:43)

Dumbarton Oaks Concerto for Chamber Orchestra

1. Tempo giusto (5:43)
2. Allegretto (4:42)

3. Con moto (5:10)

MEMBERS of THE LAMOUREUX CONCERTS ORCHESTRA
GUENTER WAND, conductor

Recorded in Europe by CLUB FRANCAIS DU DISQUE, Paris



MANUEL DE FALLA (1876-1946) CONCERTO FOR HARPSICHORD, FLUTE, OBOE, CLARINET, VIOLIN, AND 'CELLO



H-1135-A SIDE ONE

3:00

1.	Allegro				
2.	Lento,	giubiloso	ed	energico	
	1/:				

3. Vivace 3:59

JEAN-CHARLES RICHARD, harpsichord

CHRISTIAN LARDÉ, flute; CLAUDE MAISONNEUVE, oboe
GUY DEPLUS, clarinet; GEORGES ALES, violin
JEAN LAMY, 'cello

VALOIS INSTRUMENTAL ENSEMBLE conducted by CHARLES RAVIER

4. POUR LE TOMBEAU DE PAUL DUKAS 3:40

5. HOMENAJE: LE TOMBEAU DE CLAUDE DEBUSSY 2:18 6. SERENATA ANDALUZA 2:47

6. SERENATA ANDALUZA

JEAN-CHARLES RICHARD, piano
a VALOIS recording, France



MANUEL DE FALLA (1876-1946)



H-1135-B SIDE TWO

PIÈCES ESPAGNOLES

1. Aragonesa 2:40 2. Cubana 3:54

3. Montañesa 4:19 4. Andaluza 3:25

FANTASIA BAETICA 11:10

JEAN-CHARLES RICHARD, piano

a VALOIS recording, France

SOULED OUT THE RIGHTEOUS BROTHERS

A Master Prod. Prod. By Mickey Stevenson

V6-5031

- BEEN SO NICE—2:41
- 2. STRANDED IN THE MIDDLE OF
- LOVING YOU IS WRONG (Stevenson-Brown-Basemore-Ware)

- 6. SO MANY LONELY NIGHTS AHEAD

Publ. By Mikim Music (BMI) G. Publ.

SOULED OUT RIGHTEOUS BROTHERS

A Master Prod. Prod. By Mickey Stevenson

V6-5031 (MGS 1029)

1. I DON'T BELIEVE IN LOSING-3:02 (Ware-Basemore)

2. LOVE KEEPS CALLIN' MY NAME (Stevenson-Brown-Basemore-Ware)

3. (I Need) SOMEONE LIKE YOU-3:10 (Ware-Stevenson)

4. YOU BENT MY MIND-2:38 (Stevenson-Brown)

5. WITHOUT YOU I'D BE LOST-2:38 (Basemore-Ware)

Publ. By Mikim Music (BMI)

SIDE 2

SIDE 2

TONISION OF METRO-GOLDWYN-MAYER, INC. THE GOLDWYN-MAYER, INC.

Jasper James

"Places In Time"



All Songs Written and Arranged by JASPER JAMES Side One JJ 1001 © 1983 Just Jim Music ASCAP

TO BE AWAY 3:08
ROAD THRU UTAH 5:09
STERLING 3:16
JASPER 7:10

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JJM RECORDS

Jasper James

"Places
In
Time"



All Songs Written and Arranged by JASPER JAMES Side Two JJ 1001 © 1983 Just Jim Music ASCAP

THE STRUGGLE 3:31
THE LADY NEVER CRIES 2:43
ONE MORE TIME 4:20
IN TIME 5:43
HERE'S TO THE MUSIC 4:50

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SMFP-8120

IANY BAY

Us & Robertsons)

Implied and narrated by

IER O'SHAUGHNESSY

"THE FIRST VISION OF CAPTAIN COOK"
by Kenneth Slessor
and songs "BOTANY BAY" and "THE

CONVICT MAID"

Featuring Marian Henderson
John Currie

ausic

pleasure



STEREO

SMFP-8120

SMFP-8120

SMFP-8120

1: VAN DIEMAN'S LAND
Marian Henderson

2: GIRL WITH A BLACK VELVET BAND
John Currie

3: MORETON BAY
Marian Henderson

4: THE CONVICT'S TOUR OF HELL
Peter O'Shaughnessy

5: BOLD JACK DONAHUE
John Currie

John Cur



33Д-032633



Вторая группа Цена 1 руб.

ZIURŲ ETNOGRAFINIS ANSAMBLIS

MERGVAKARIS. Scena iš etnografinio spektaklio Motula širdela. Vėlų vakarėlį. Subatėlės vakarelį Oi Onula. Kas apsakys. Sėjau rūtą. Vai tu, kasela Vai tu, sesyčiuke. Dainuok, sesula



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ŽIŪRŲ ETNOGRAFINIS ANSAMBLIS

MERGVAKARIS. Scena iš etnografinio spektaklio

(pabaiga). Vai Onula. Atskyrė sesulį Liūdnas man rytelis. Vai kai aš buvau **DAINOS.** Ne bet kokia mergelė aš buvau Kad aš turėtau. Iškasiau šulinėlį Nuo pucinų ir aviecių. Vai laukės laukės Daina apie Žiūrus



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CTEPEO



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B. GORBULSKIO ESTRADINĖS DAINOS

MANO PASAKA. RYTO IDILĖ. UGNELĖ ŠVENTA. Į PLATŲ KELIĄ SAPNAI. BALTAS RŪKAS. KLAUSYK ŠIRDIES (V. Bložės žodž.)

N. Tallat-Kelpšaitė (1—4, 6, 7). A. Lemanas (5—7)

Merginų vok. ansamblis «Daina»,

vad. F. Viskantas (1, 4, 5).

Lietuvos Televizijos ir radijo

lengvosios muzikos orkestras

Dirigentas A. KONČIUS



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V. Rakauskaitė (1—4). O. Valiukevičiūtė (5, 6).
N. Tallat-Kelpšaitė ir A. Lemanas (7, 8)
Lietuvos Televizijos ir radijo lengvosios muzikos orkestras
Dirigentas A. KONČIUS



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[Y. Juozapaitis — P. Gaulė]. POLKA [P. Dikčius]

NEMISLINAU GERTI [liet. l. d., harm. V. Baumilas]

TRANDIPOLKA [V. Juozapaitis]. NEGERKI TREČIOS

[V. Juozapaitis — B. Dačiulis]

ARMONIKOS VALSAS [G. Butautas]

GROMATĖLĘ PARAŠIAU [V. Juozapaitis — S. Žlibinas]

Solistai: B. Urbonas ir R. Vešiota [2, 6, 8],

P. Bilevičius ir J. Čepulis [4]



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[V. Juozapaitis — B. Dačiulis]. ŠAPNAGIŲ POLKA
[V. Juozapaitis]. PER ŠILELĮ JOJAU (liet. l. d.,
harm. V. Baumilas). BOBUTĖS POLKA (G. Butautas)
SENBERNIO DAINA (V. Juozapaitis — B. Dačiulis)
POLKUTĖ (G. Butautas)
ATSISVEIKINIMO VALSAS (V. Juozapaitis)
Solistai: B. Urbonas ir R. Vešiota (2),
P. Bilevičius ir J. Čepulis (4),
J. Čepulls (6)



SCHOENBERG:
THE COMPLETE MUSIC FOR SOLO PIANO
GLENN GOULD

MS 7098



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- 1. DREI KLAVIERSTUCKE, Op. 11
- 2. FUNF KLAVIERSTUCKE, Op. 23

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SCHOENBERG:
THE COMPLETE MUSIC FOR SOLO PIANO
GLENN GOULD

MS 7098



SIDE 2 XSM 111568

- 1. SECHS KLEINE KLAVIERSTUCKE, Op. 19
- 2. SUITE FUR KLAVIER, Op. 25
- 3. KLAVIERSTUCK, Op. 33a KLAVIERSTUCK, Op. 33b

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für elektronische und konkrete Klänge
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GEMA Made in Germany



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Karlheinz Stockhausen

HYMNEN für elektronische und konkrete Klänge

Region IV (Fortsetzung)

Realisation WDR Köln

ONE VERVIELFALTIGUNG ZUM PERSONILOHEN NET THE SEMENTE VORBEHALTEN



Cid- A

Side A

1-5 Electronic Sounds, p. 19 sine wave triangular wave sawtooth wave square wave white noise 6 Nexus II, excerpt, David Dunn, p. 1 7 Fontana Mix, John Cage, p. 3 8 Extended Voices, Toshi Ichyanagi, p. 10

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AS 12485



1 Open Beauty, excerpt, Don Ellis, p. 11

Side B

2 Poeme Electronique, Edgar Varese, p. 18

3 Dripsody, Hugh LeCaine, p. 11 4 Stinger, Dave Fredericks, p. 20

5 Festival of Beautiful Waters, Olivier Messiaen, p. 31

6 Sonic Contours, Vladimir Ussachevsky,

p. 31

7 Gargoyles, excerpt, Otto Luening, p. 31

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STEREO RA-1003

SPACE R E C O R D S

RAY ANTHONY

A "TRIP" THROUGH 50 YEARS OF MUSIC

(Recorded Live - In person)

- 1. VEHICLE
- 2. HOLD ON I'M COMING
- 3. GET READY
- 4. IT'S IMPOSSIBLE
- 5. AQUARIUS



SIDE

- 6. LET THE SUNSHINE IN
- 7. EVERYTHING IS BEAUTIFUL
- 8. EVERYBODY'S TALKIN'
- 9. SING SING SING
- 10. TOOT TOOT TOOTSIE GOODBYE
- 11. I WANNA BE LOVED BY YOU
- 12. BLACK BOTTOM
 - 13. VARSITY DRAG
 - 14. CHARLESTON
 - 15. TUXEDO JUNCTION
 - 16. IN THE MOOD

331/3 RPM

STEREO RA-1003

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(Recorded Live - In person)

- 1. JUKE BOX SATURDAY NIGHT
- 2. FLAT FOOT FLOOGIE
- 3. BEI MIR BIST DU SCHON
- 4. OPUS ONE



SIDE 2

- 5. TAKE THE "A" TRAIN
- 6. SPANISH FLEA
- 7. TIJUANA TAXI
- 8. SPINNING WHEEL
- 9. LUCRETIA MocEVIL
- 10. SMILING PHASES
- 11. FREE
- 12. LOVE STORY
- 13. OH HAPPY DAY

331/3 RPM

Ausical He



Be Societe

STEREO

JOHANNES BRAHMS

MHS 4115 SIDE 1



(24:00) 33 1/3 RPM

COMPLETE SYMPHONIES, VOLUME I
Symphony No. 1 in C Minor, Op. 68 (beginning)

1. Un poco sostenuto. Allegro (14:10)

2. Andante sostenuto (9:45)

Slovek Philhermonic Orchestra L'udovft Rajter, Conductor Licensed from Opus 9110 0534

MUSICAL HERITAGE SOCIETY INC. 1919.

isical I



He Societ

STEREO

JOHANNES BRAHMS

(1833 - 1897)

MHS 4115 SIDE 2



(22:05)33 1/3 RPM

COMPLETE SYMPHONIES, VOLUME I Symphony No. 1 in C Minor, Op. 68 (conclusion)

1. Un poco allegretto e grazioso (4:45)

2. Adagio. Piu andante. Allegro non troppo, ma con brio

Slovak Philharmonic Orchestra

MUSICAL HERITAGE SOCIETY, INC., 1979

Wildical Wilder





Sucie

STEREO

JOHANNES BRAHMS

(1833-1897)

SIDE 1 (24:44)



MHS 4116 33 1/3 RPM

COMPLETE SYMPHONIES, VOLUME I

Symphony No. 2 in D Major, Op. 73

(beginning)

1. Allegro non troppo (15.24)

2. Allegro non troppo. L'istesso tempo, ma grazioso (9:15)

Slovak Philharmonic Orchestra L'udovit Rajter, Conductor Licensed from Opus 9110 0535 P Opus 1978

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STEREO

JOHANNES BRAHMS

(1833-1897)

SIDE 2 (15:22)



MHS 4116 33 1/3 RPM

COMPLETE SYMPHONIES, VOLUME I

Symphony No. 2 in D Major, Opus 73 (conclusion)

1. Allegretto grazioso. Quasi andantino

Presto, ma non assai (5:22)

2. Allegro con spirito (9:55)

Slovak Philharmonic Orchestra L'udovit Rajter, Conductor Licensed from Opus 9110 0535 ® Opus 1978

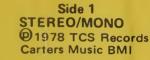
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IF I CAN HELP SOMEBODY **GWEN CARTER**

TCA 103 (TCA 41078 I) **Executive Producers:** Barbara Darden & Clyde G. Carter Co.-Producer Calvin Carr for **Tony Carter Enterprise**



- 1. If I Can Help Somebody
- 2. Oh How I Love Jesus
- 3. Wade In The Water
- 4. A Change Is Gonna Come
- 5. God Is So Good To Me (Vocal)

Pa. 19139
Records, 5218 Walnut St., Phila., Pa.



Music is our Message ©1977 Tony Çarter Ent

IF I CAN HELP SOMEBODY **GWEN CARTER**

TCA 103 (TCA 41078 4) **Executive Producers:** Barbara Darden & Clyde G. Carter Co-Producer Calvin Carr for **Tony Carter Enterprise**



Side II STEREO/MONO 1978 TCS Records Carters Music BMI

- 1. God Is So Good To Me (Instr.)
- 2. Learning To Lean
- 3. You Can't Make Me Doubt Him
- 4. He
- 5. Learning To Lean (Encore)

Records. 5218 Walnut St., Philo.



November 12, 2015

Mr. Lawrence D. Peck 102 Sycamore St. Millbury, MA 01527

Statement of Funeral Expenses for: Thomas A. Peck Date of Death: October 27, 2015

TOTAL FUNERAL EXPENSE:			\$5,717.70
-		Sub Total:	\$1,047.70 —
Medical Examiner Fee	\$	150.00	
Flowers	\$ \$ \$	212.70	
Clergy Honorarium	\$	200.00	
St. Mary Cemetery 2 Certified Death Certificates at \$ 20.00 each	\$	445.00 40.00	
CASH DISBURSEMENTS:			
TOTAL FUNERAL HOME CHARGES:			\$4,670.00
		Sub Total:	\$645.00
Prayer Cards	\$	50.00	
Register Book	for weight) \$ \$ \$	50.00	
Alternate Container: Cremation container (wood	for weight) \$	150.00	
Urn: Orca Black Mackenzie	\$	395.00	
MERCHANDISE:			
OCTAINS ACTURE	•	Sub Total:	\$600.00
Service Vehicle	S	180.00	
TRANSPORTATION: Transfer of Remains	\$	420.00	
		Sub Total:	\$450.00
Staff and Equipment for Graveside Service / Fina	I Disposition \$	450.00	
OTHER STAFF AND RELATED FACILITIES:		Sub Total:	\$2,975.00
Cremation And Processing	\$	390.00	
Topical Disinfection	\$	290.00	
Services of Director and Staff	\$	2.295.00	
PROFESSIONAL SERVICES:			

BALANCE:

\$5,717.70

Somers Funeral Home

Leete-Stevens Enfield Chapels P. O. Box 1094 Phone: (860) 749-2244

Phone: (860) 749-8413

Windsor Locks Funeral Home 441 Spring Street Windsor Locks, CT 06096

Phone: (860) 623-3498